

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., November 25, 1947.

The third meeting of the Commission of Fine Arts during the fiscal year 1948 was held in its office in the Interior Department Building on Tuesday, November 25, 1947. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Reinhard,
Mr. Sterne,
Mr. Murphy,
Mr. Lawrie,
also H. P. Caemmerer, Secretary and
Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on October 29 and 30, 1947, were approved.

2. SOUTH PORTICO OF THE WHITE HOUSE: Chairman Clarke stated that recently he received a copy of a letter sent by Mr. William Adams Delano to the President regarding the proposed construction of a second floor porch on the South Portico of the White House; that he gave considerable thought to the matter, reviewed correspondence on the subject, as well as correspondence pertaining to a proposed alteration of the Executive Offices last year, and to newspaper clippings on that subject.

As to the South Portico, this is a different matter and a very serious one, since it will alter the appearance of the exterior of the south facade of the White House, which has not been changed for 118 years. Mr. Clarke suggested that a formal letter should be sent to the President, expressing the views of the Commission; he read the draft of one. This was discussed, and, after revisions were made, the Commission authorized that it be sent to the President (Exhibit A).

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Commission; he read the draft of one. This was discussed, and, after revisions

were made, the Commission authorized that it be sent to the President (Exhibit A).

3. MARINE MEMORIAL: The Secretary reported the receipt of several letters recommending a Marine Memorial in the District of Columbia, as follows:

- (a) A letter from Honorable John L. Sullivan, Secretary of the Navy, dated November 17, 1947, to whom a reply was sent (Exhibit B).
- (b) A letter from Admiral C. W. Nimitz, Fleet Admiral U. S. Navy, dated November 12, 1947, to whom a reply was sent (Exhibit C)
- (c) A letter from General A. A. Vandegrift, Commandant of the Marine Corps, dated November 21, 1947, to whom a reply was sent (Exhibit D).

The Secretary reported that no reply has been received from Col. Halford of the Marine Corps League to the Report sent to him by the Commission regarding the model for a Marine Corps Memorial, that was submitted by the Marine Corps League and disapproved at the meeting of the Commission of Fine Arts held on October 29 and 30, 1947.

The Commission considered the letters above-mentioned, and in the replies reaffirmed the views expressed at the October meeting that they would favor an appropriate memorial to the Marine Corps in the National Capital, but that such a memorial could best be secured through a limited competition.

4. THOMAS JEFFERSON MEMORIAL: The Secretary submitted to the Commission a reply from Dr. Fiske Kimball to a letter sent to him pursuant to the October meeting (Exhibit E). Chairman Clarke submitted a statement on the subject of the statue in the Thomas Jefferson Memorial, which the Commission agreed should be made a part of these Minutes (Exhibit F).

5. PUBLIC SCHOOLS AND OTHER MUNICIPAL BUILDINGS: Mr. Merrel A. Coe, Municipal Architect, submitted the following designs for the consideration of the Commission:

(a) Hine Junior High School: This is to be built at Seventh Street and Pennsylvania Avenue, S.E., to replace an old building. The design was approved. The building will have a length of about 350 feet, 3 stories high, and will be built of brick. The school will have room for 950 pupils.

(b) Shaw Junior High School, at Sixth Street, between O and P Streets, N.W.: Mr. Reinhard and Mr. Murphy recommended a stone base; a break in the wall

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- (b) Shaw Junior High School, at Sixth Street, between O and P Streets, N.W.: Mr. Hainard and Mr. Murphy recommended a stone base; a break in the wall.

on the O Street side, and a restudy of the window arrangement. The Commission approved the design with these recommendations. The school will replace the old Central High School and will accommodate 1200 pupils.

(c) Payne Elementary School Addition, at 15th Street, between C and D Streets, S.E. Design approved. It provides eight new class rooms, with hall, gymnasium, and recreation facilities.

(d) Syphax Elementary School Addition, at 1/2 and N Streets, S.W. It provides eight new class rooms. Design approved.

(e) Young Elementary School Addition, at 24th Street and Benning Road, N.E.: It provides for eight new class rooms. Design approved.

(f) Police Precinct Station, at 42d Street and Benning Road, N.E. Mr. Coe said he tried to make the building look residential. Both Mr. Reinhard and Mr. Murphy felt he had succeeded in that respect, but that the building should look more like a police station even if in a residential area. They advised restudy of the design, and the Commission concurred.

(g) Garage and Shop, Division of Sanitation, at Mt. Olivet road east of West Virginia Avenue, N.E. Chairman Clarke thought it would improve the design to provide a break in the facade at each end of the building. The Commission concurred and approved the design with that suggestion.

The buildings were designed in contemporary style of architecture and are to be built of brick. A report was sent to Mr. Coe (Exhibit C).

6. NEW COURT HOUSE: Mr. Louis Justement, architect, submitted in behalf of the Architect of the Capitol and of the Public Buildings Administration, a progress study in which, he said, he had embodied the suggestions of the Commission made on October 30th, namely, to omit certain windows, and instead of accenting the central portion with heavy piers, to carry the motive across the facade. These, Mr. Justement said, improved the appearance of the building.

Chairman Clarke asked how far the pilasters project, and Mr. Justement replied: "We had in mind that they would be about 2' 8" with the width of the pilasters about 4 feet. This study shows in little more detail than we had in the other scheme the way the secondary road along Constitution Avenue will be. It eliminates unloading along Constitution Avenue.

Chairman Clarke then asked Mr. Justement if he had a plot plan showing the relationship of the Court Building to the Public Library west of John

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Marshall Place. Mr. Justement replied that he didn't bring one with him. Thereupon Mr. W. T. Partridge, Consulting Architect of the National Capital Park and Planning Commission, submitted a model which he had made of the "Municipal Center Scheme" for that Commission. General Grant, Chairman, remarked that his Commission had requested the model but had not seen it; any action concerning it would therefore have to be informal. Mr. Partridge indicated that the set-back of the wall of the element above the 70' level of the proposed Library addition was less than the set-back above the same level on the proposed Court building. A slight modification of the plans for the extension of the Library above the 70' level, at the corner of John Marshall Place, would help this condition, and Mr. Merrel Coe, Municipal Architect, who was present, said he would look into the matter to see if that could be done.

The Commission decided to give the design and project further consideration at the next meeting.

7. NATIONAL INSTITUTE OF HEALTH: The Commission considered a plan submitted by Mr. Gilbert Stanley Underwood, Supervising Architect, Public Buildings Administration, for the expansion of the National Institute of Health, at Bethesda, Maryland. Mr. S. E. Sanders, Chief Site Planner, of that office, explained the drawing, as also Mr. C. D. Persina, Chief of Design.

Mr. Underwood said that funds have been provided by Congress for the study, and that the location indicated for some of the buildings is tentative.

Mr. Underwood called attention to a proposed 15-story hospital building and a Research Laboratory, to be built at the site.

The Commission raised the question concerning the appropriateness of a 15-story building of such great bulk in that particular location, and it was suggested that the question of height be considered by the National Capital Park and Planning Commission prior to any further consideration of the matter by the Commission of Fine Arts (Exhibit H).

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Commission of Fine Arts (Exhibit H).

8. SCULPTORS AND PAINTERS FOR WORLD WAR MEMORIALS: After discussion the Commission agreed to recommend to the American Battle Monuments Commission that when the architects reach the stage where they wish to employ artists, particularly sculptors and painters, the Commission of Fine Arts be informed and that such artists have the approval of the Commission of Fine Arts before a contract is made with them. A report was sent to General Thomas North accordingly (Exhibit I).

9. WORLD WAR II CEMETERIES: The Secretary reported that Mr. John F. Harbeson, Consulting Architect for the World War II Cemeteries, informed him that if the Commission of Fine Arts would send the statement on the subject, as contained in the Minutes of the Commission for the October meeting, to Brigadier General Thomas North, Secretary of the American Battle Monuments Commission, it would serve the purpose of a Report. The Commission suggested that this be done, and a letter was sent to General North accordingly (Exhibit J).

10. IMPROVING THE INTERIOR OF THE WASHINGTON MONUMENT, GROUND FLOOR: The Commission discussed with Captain Chester Wells, U. S. N. (Retired) and with Major General U. S. Grant III (Retired), Members of the Washington National Monument Society, and with Mr. A. E. Demaray and Mr. Harry T. Thompson, of the National Park Service (who had submitted a Report (Exhibit K), the question of improving the lower portion of the interior of the Washington Monument.

Chairman Clarke stated that conditions at the Washington Monument were brought to the particular attention of the Commission of Fine Arts during a trip of inspection several months ago when the National Park Service asked the advice of the Commission with reference to new beacon lights to be placed at the top of the Washington Monument.---

"Now on our way up and on our way down we observed the situation on the first floor of the Monument, with its ancient elevator cage, and when we came back to the meeting Mr. Lawrie suggested the possible manner in which that might be enhanced to form a dignified entrance to the Monument.

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that might be enhanced to form a dignified entrance to the Monument.

Those of us who are familiar with construction problems realize the inherent difficulties in effecting a major change there, but we nevertheless feel that it is worthy of study. It is the greatest monument in Washington and one of the greatest monuments of the world and deserves a study that would result in making that approach to it more dignified and in keeping with a memorial to George Washington.

We saw the report from the National Park Service; they have brought forth more difficulties than we probably anticipated, not having studied the matter. But my own judgment is (and I think I speak for the Commissioners here) that even with those difficulties we still think that a very great improvement can be made. We are still hopeful that the elevator could be reached from an upper level rather than having it come all the way down. Even though it is difficult to take care of the structural part of the elevator, it is conceivable that four columns might come down in this lower part to take care of the load of the elevator rather than to have to brace those columns of the elevator on the side walls. That wouldn't make it as spacious as we visualized, but it could be worked out."

Thereupon Captain Wells stated: "General Grant sent me your letter and also the report of the Park Service. So I went down this morning. I have been a member of the Society for several years, but I haven't been too active about going down and taking a look at the Monument. On my visit this morning, I found the undesirable conditions to be all that you say they are. However, I had a talk with the custodian and a talk with a very clever elevator man, and I don't believe it would be possible to have the Monument fulfil its function if that were rearranged so that people from two to eighty years old would have to walk 41 steps up in order to get to the elevator, entirely aside from everything else. As I told the custodian, it is a pity that there couldn't have been a little more vision when it was started, but after all it was started in the 'forties, a hundred years ago. Frankly, I don't know. They have a problem there every day of the year to handle the crowd (about a million a year). Your idea would certainly vastly improve the dignity of the entrance; I agree that it is a mess. On the other hand, my nephew and his wife and a small boy came here to see me from Pennsylvania last week, and the greatest thrill they had was going up in the elevator to see the City of Washington from the top of the Monument; anything that would detract from that, I think, would need most serious consideration.

General Grant said: "I have thought that if that could be opened up, if it ceased to be so much of a tin box and if you had a more modern and more attractively designed elevator itself, it might help to some extent. It is old-fashioned and pretty old material, all of it, and it certainly doesn't look like it ought to look when you come in there. But if you can't actually put the elevator up, it might be pretty difficult to do.

I think what Captain Wells says is deserving of very careful consideration; that is, it is one of the things that a great many very old people and cripples and wounded men, and so forth, can do,-go to the Washington Monument and go up to the top and see the whole city without having to walk around through all the places that they are interested in hearing about. The places can be pointed out to them from up there. It would be a pity if you cut them off by making them walk up a lot of steps.

After discussion, it was agreed that some form of conveyance would have to be devised to bring the people from the ground floor to the floor above if the elevator is to stop there; also a handsome pair of bronze doors would improve the appearance of the entrance to the Monument.

Thereupon, Mr. Thompson presented some drawings showing some of the problems involved. Details of the drawings were discussed.

Mr. Thompson remarked that he had talked with officials of the Bureau of Standards about the matter, who cited an instance where an elevator stopped over a conference room, and when the people found it out they refused to enter it and another conference room had to be chosen for them. Mr. Thompson said this elevator was installed in 1926; it ascends the 500 feet in one minute, and about 30 people go up in one load.

After further discussion, Chairman Clarke said he felt the difficulties are almost insurmountable. Mr. Reinhard remarked, "But the room can be cleaned up," and those present agreed that this should be done. Mr. Lawrie suggested redesigning parts of the interior entrance room.

In conclusion, Chairman Clarke stated that he would like to have the Minutes show that "We reviewed the problem with representatives of the National Park Service and of the Washington National Monument Society, and the Commission agreed that the difficulties inherent in moving the loading platform of the elevator up above the ground floor are insurmountable, and that in the circumstances the suggestions made by the Commission of Fine Arts cannot be carried out; therefore, we recommend that a complete restudy be made of the entrance to the Washington Monument, with a view to making the Monument and its surrounding areas as attractive as possible." The Commission agreed to this, and a report was sent to Mr. Demaray of the National Park Service accordingly (Exhibit K-1).

After discussion, it was agreed that the committee would have
as its object to bring the people from the lower level to
the elevator in the best way; also a committee of the people would
improve the appearance of the entrance to the building.
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of building, about the matter, who stated in response that an elevator
over a courtyard a room, and when the people found it out they would be
it and another committee would not be able to do it. Mr. Thompson said
this elevator was installed in 1922; it was not the best in the world,
about 20 people go up in one load.
After further discussion, the committee decided to have the
two almost immediately. Mr. Thompson mentioned, "We have now to
do," and then stated again that this would be done. Mr. Thompson
stated that part of the building was not
improvement, which would be made. This is how the
that the committee the problem with representatives of the National Park
service and of the National Park Service, and the committee decided
that the National Park Service is giving the building platform of the elevator up
above the ground level the building, and that the building was
suggestions made by the committee of the people cannot be carried out; therefore,
it was decided that a committee would be sent to the entrance to the Washington
building, and a plan to bring the building and the surrounding area
attractive as possible. The committee agreed to this, and a report was
sent to the Secretary of the National Park Service accordingly (Exhibit A).

11. ANDREW W. MELLON MEMORIAL FOUNTAIN: Mr. Finley inquired about the status concerning the location of the proposed Andrew W. Mellon Memorial Fountain on the Reservation of the intersection of Pennsylvania and Constitution Avenues.

Mr. Thompson said the National Capital Park and Planning Commission has requested a report from the National Park Service on the subject, and the matter is now being studied; it is a matter in which also Captain Whitehurst of the District of Columbia Highway Department is concerned.

Chairman Clarke remarked that the fountain will not interfere with an Underpass that has been proposed at approximately that location, nearer Fourth St.

12. MEDAL FOR TREASURY DEPARTMENT: Under date of November 5, 1947, the following letter was received from the Director of the Mint:

Appended is a sketch of the Treasury Department Exceptional Civilian Service Medal, authorized by Public Law 600, approved August 2, 1946. The Treasury Seal on the obverse and the Treasury Building on the reverse, have been used on Mint medals for many years.

Another medal, similar in design, but bearing the words, "For Meritorious Civilian Service" is also being considered for adoption.

An expression of the Fine Arts Commission, as to the artistic merits of the proposed medals, will be appreciated.

The obverse of the medal was approved. As for the reverse, Mr. Lawrie advised that the motive of the Treasury Building should be changed, and that the sky filled with stars would improve the design.

After discussion, the Commission suggested that, instead of incorporating a large part of the south facade of the Treasury Department building on the reverse of the medal, only the central element of the south facade be shown, namely, the entire width of the pediment, omitting the flag and flagpole. The Commission also suggested adding stars in the vacant space which may be left over the pediment. A report was sent to the Director of the Mint accordingly (Exhibit L).

13. NEW FIFTY CENT PIECE: Under date of November 17, 1947, a letter was received from the Director of the Mint (Exhibit M), together with models, for a new fifty cent piece. Mr. Lawrie gave the models particular attention.

The Commission recognized good workmanship in the head of Benjamin Franklin, as portrayed on the medal by the late Mr. Sinnock.

However, the Commission were not satisfied with the model of the reverse. The eagle shown on the model was so small as to be really insignificant; it would scarcely be seen when reduced to the size of a coin. The Commission objected to the use of the Liberty Bell, with the crack visible, since that might lead to puns and derogatory statements concerning Liberty and Coinage. The models were, therefore, disapproved.

The Commission decided that for a coin as important as the fifty-cent piece, a limited competition should be held in which some of the ablest medallists of the country would be invited to participate. The Commission mentioned the notable designs for coins made by St. Gaudens, Fraser, Weinman, and MacNeil, and felt that there is opportunity to produce a work of art in this instance. A Report on the subject was sent to the Director of the Mint, with the return of the models (Exhibit M-1).

14. L'ENFANT MEMORIAL: The Secretary offered, for the consideration of the Commission, the draft of legislation for a proposed Pierre Charles L'Enfant Memorial Fountain. It suggests an appropriation of \$30,000 for purposes of a competition (Exhibit N), among leading artists.

15. SHIPSTEAD-LUCE ACT SUBMISSIONS: The following applications were received from the Inspector of Buildings:

(a) For a sign at North Capitol Street and Massachusetts Avenue, to be back from the street in an open-air garage. The Commission advised that the poles do not exceed six feet to the bottom of the sign. The Inspector of Buildings was advised accordingly.

(b) For a sign at 133 B Street S.E. The Commission advised that the total area of signs for the premises must not exceed 25 square feet. The Inspector of Buildings was informed accordingly.

(c) Sign for the Willard Hotel. The Commission interposed no objection to the sign, with the understanding that it will be placed between the spandrels at the corner of the building at 14th Street and Pennsylvania Avenue. The Inspector of Buildings was advised accordingly.

The Commission recognized that the building is the heart of the building

building, as pointed out in the report of the Commission.

However, the Commission does not believe that the building is the heart of the building.

The Commission is of the opinion that the building is the heart of the building; it is

generally of the opinion that the building is the heart of the building.

to the use of the building, with the same building, there is no doubt that

to have the necessary equipment and facilities and equipment.

models were, however, considered.

The Commission decided that for a plan as important as the 1937-38

1938, a limited competition should be held in which some of the plans

submitted of the building, will be invited to participate. The Commission

submitted the models to the building, the building, the building, the building,

and finally, and this time there is opportunity to produce a plan of the

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with the return of the models (Exhibit B-1).

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(b) For a plan of the building, the building, the building, the building,

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16. STATUE OF NATHAN HALE: The Secretary reported that he had made inquiry regarding cost of gilding the letters on the pedestal of the Nathan Hale Statue, and that he received an estimate amounting to \$160. for the work. This is much higher than for similar work in previous years, due to high price of material and labor.

The Commission took note of the fact that the statue was set in place during the day, and was seen by Chairman Clarke and by Mr. Lawrie, who considered the setting satisfactory. The architect of the pedestal, Mr. Douglas W. Orr (President of the American Institute of Architects) was informed accordingly (Exhibit O).

The Chairman designated the Secretary to confer with representatives of the Memorial Committee and of local interested agencies regarding plans for dedicating the statue.

17. NATIONAL CAPITAL PARK AND PLANNING COMMISSION: Major General U. S. Grant III, Chairman of that Commission, asked that Mr. Murphy be allowed to meet with the National Capital Park and Planning Commission at their meetings, to give advice on architectural matters, since the Commission is without an architect member due to the resignation of Mr. Zantzinger.

The Commission interposed no objection to such an arrangement, provided Mr. Murphy is willing to serve in that capacity, and provided, further, ~~that~~ the Commission of Fine Arts is not bound by any recommendation or decision that Mr. Murphy might make at meetings of the National Capital Park and Planning Commission.

18. ARTICLE ON MUNICIPAL ART: The Commission received a letter from Major General U. S. Grant III, Chairman of the National Capital Park and Planning Commission (Exhibit P), suggesting that the Commission of Fine Arts furnish an article for the proposed publication on A Comprehensive Plan

SECRET
 10-11-64

we're investing in a world all right. It's also getting a little

*100 of telephone numbers in Division of Social Services, New York City

for the song. This is very light but for better use in previous parts.

* Please use ink and write on both sides.

really at the same time, and that was not to have your mind changed at

CONFIDENTIAL

January 27 to February 2nd - Photo-shooting pictures of buildings

10-10-68

[illegible]

to revolutionize the world of business and technology and

4. THEORY OF THE EARTH

[illegible]

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© 2001 Blackwell Science Ltd

most useful a better notation, e.g. H_2O and H_2O_2 .

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 08-21-2013 BY 60322 UCBAW

for the District of Columbia and Environs, to be published during the year 1948.

The Commission expressed interest in the subject but felt it would be desirable to have a talk with General Grant concerning the matter. Action thereon was therefore deferred until the next meeting of the Commission.

19. INSPECTION OF THE MOUNT VERNON MEMORIAL HIGHWAY: The Commission made a trip of inspection to Mount Vernon, over the Mount Vernon Memorial Highway. The shabby conditions of the Memorial Highway, between Washington and Alexandria, were noted, these being due to the fact that the Civil Aeronautics Authority has not landscaped the Highway along the railroad as they agreed to do when the National Airport was built and the Highway removed from the waterfront. It was thought that this should be attended to without further delay.

Also the Commission noted the apartments that have been built along the Memorial Highway, and agreed that apartments four stories high, including the roof, is high enough in these locations.

20. ALBERT GALLATIN STATUE: Some criticism having been made regarding the color of the bronze of the Albert Gallatin Statue, recently dedicated, it was inspected by the Chairman and Mr. Lawrie. Chairman Clarke reported,--

"I looked at the statue with Mr. Lawrie. He said it would take on a satisfactory patine within two months' time."

The statue, by Mr. Fraser, is regarded a work of art, and a real contribution to the Art of the National Capital.

21. NEXT MEETING OF THE COMMISSION: The question of date of the next meeting of the Commission of Fine Arts was discussed. It was subsequently decided that the next meeting would be held in Washington, Friday, January 9, 1948.

The Commission adjourned at 4:30 p.m.

The Committee on the Administration of the Government, to be established during the

year 1967.

The Commission expressed interest in the subject and will be interested to hear a talk after General Udd's presentation on the subject.

Thereafter the Committee adjourned until the next meeting of the Commission.

12. Information on the work of the Commission during the year 1967.

With a view of increasing its work, the Commission has decided to hold a series of meetings on the subject of the Commission's work, during the year 1967.

and the Commission, were held, during the year 1967, on the subject of the Commission's work.

Information on the work of the Commission during the year 1967.

on the subject of the Commission's work, during the year 1967.

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THE COMMISSION OF FINE ARTS

WASHINGTON

November 26, 1947.

The President
Washington, D.C.

My dear Mr. President,

Last summer, at the invitation of the Chief Usher, certain members of the Commission of Fine Arts visited the White House to review proposed plans for a second floor porch on the south portico. At that meeting it was suggested by the representatives of the Commission that before anything is done it would be desirable to have the recommendation of one of the country's outstanding architects, one thoroughly familiar with the White House. Several names were suggested and William Adams Delano, Esq. of New York, who some years ago developed plans for the addition of a fourth floor in the White House and who had served on the Commission of Fine Arts and later on the National Capital Park and Planning Commission, was invited to report upon the matter. The Commission were astonished when informed that Mr. Delano gave his endorsement to the proposed project and indicated that, in his judgment, the porch would not in any way detract from the dignity of the south portico. Frankly, the Commission rather expected that Mr. Delano would recommend against the proposed change.

Subsequently, at a meeting in Washington on August 28, 1947, the Commission gave careful consideration to the question of erecting a porch on the south portico of the White House and the Chairman was directed to address a letter to the Chief Usher, from whom the request for advice was received, opposing the project. The last paragraph of this communication stated in part that "the Commission of Fine Arts have given this matter most careful and thoughtful consideration and they are hopeful that the President will not make a formal request to change the exterior of the White House."

The Commission still feel that a porch would seriously mar not only the south portico but as well the entire south facade. A window would have to be cut down to provide a door to the porch, which in itself would materially change the design of this, the most notable of American historic monuments. If these proposed alterations are made they will be the first substantial ones in the exterior of the central element of the White House in 118 years ~~or~~ since the addition of the north portico in 1829 which, we have every reason to believe, was a part of James Hoban's original design.

In the circumstances the Commission are confident that the stand they have taken in this matter is thoroughly sound and consequently they hope that, in the interest of preserving the integrity of the original design of the White House, the President will abandon the project.

Most sincerely and respectfully,

FOR THE COMMISSION OF FINE ARTS

Gilmore D. Clarke
Chairman

EXHIBIT A

November 25, 1947

The President
Washington, D.C.

My dear Mr. President:

Last summer, at the invitation of the Chief Justice, certain members of the Commission of Fine Arts visited the White House to review the plans for a second floor porch on the south porch. At that time, it was suggested by the representatives of the Commission that before anything is done it would be desirable to have the recommendation of one of the country's outstanding architects, one thoroughly familiar with the White House. Several names were suggested and William Adams Delano, of New York, who some years ago developed plans for the addition of a fourth floor to the White House and who had worked on the construction of the Arts and Crafts on the second floor of the White House, was invited to report upon the matter. The Commission was informed that Mr. Delano gave his endorsement to the proposed porch when informed that, in his opinion, the porch would not in any way detract from the dignity of the south porch. Frankly, the Commission rather expected that Mr. Delano would recommend against the proposed change.

Subsequently, at a meeting in Washington on August 28, 1947, the Commission gave careful consideration to the question of erecting a porch on the south porch of the White House and the Chairman was directed to address a letter to the Chief Justice, from whom the request for advice was received, regarding the project. The last paragraph of that communication stated in part that "the Commission of Fine Arts have given this matter most careful and thoughtful consideration and they are convinced that the President will not make a formal request to change the exterior of the White House."

The Commission still feels that a porch would seriously mar not only the south porch but as well the entire south facade. A porch would have to be cut down to avoid a porch to the porch, which is to be avoided. It would materially change the design of the porch, the most notable of historic landmarks. It also proposed alterations and made they will be the first substantial ones in the exterior of the central element of the White House in its present form since the addition of the north porch in 1829 which, we have every reason to believe, was a part of James Madison's original design. In the circumstances the Commission are confident that the plans they have taken in this matter is thoroughly sound and consequently they hope that, in the interest of preserving the dignity of the original design of the White House, the President will abandon the proposed change.

Most sincerely and respectfully,

FOR THE COMMISSION OF FINE ARTS

William A. Clark

Chairman

Chairman

COPY
The Commission of Fine Arts
Washington

December 1, 1947.

Honorable John L. Sullivan
Secretary of the Navy
Washington, D.C.

Dear Mr. Secretary:

This will acknowledge your letter of November 17th, concerning a proposed memorial to "the Marine Corps dead of all wars," which was brought to the attention of this Commission at their meeting on November 25th. Be assured, sir, that the Commission of Fine Arts are heartily in favor of a suitable memorial to the hero dead of the Marine Corps; they stand ready to render every possible assistance appropriate in the circumstances to the end that the Memorial will be of such a quality to serve as a lasting and an inspiring tribute to the memory of the Marines who gave their lives for their country.

At a meeting held in Washington on October 29th and 30th the Commission gave careful consideration to certain models and drawings for a Marine Corps Memorial submitted on behalf of the Marine Corps League by Colonel Frank Halford U.S.M.C. Ret'd. For your information, I enclose a copy of the report made to Colonel Halford following this meeting. You will note that the site originally selected for the Memorial was disapproved by three separate agencies of the Government. When the submission of a design for the Memorial was made on October 29th, Colonel Halford reported that a site had not been selected. It is obvious that any design must be predicated upon a definite site, more particularly in the City of Washington.

The Commission confidently believe that the design submitted by the Sculptor and the Architect, representing the Marine Corps League, is much too large and further that it falls far short of the high standards of excellence established for memorials in the City of Washington. In the circumstances the Commission recommend that following the selection of a site, a sculptor and an architect be selected as the result of a limited competition among artists of established reputation in order that the proposed Memorial may be worthy of the cause for which it stands. I am sure you will agree with the Commission that the very best talent should be secured to undertake this important work. The procedure for selecting the artists by means of a competition is not new, in fact designs for the National Capital and for the White House were selected as the result of competition.

If you wish, I would be glad to discuss the matter with you at a time to meet your convenience.

For the Commission of Fine Arts:

EXHIBIT B

Sincerely yours,

Gilmore D. Clarke,
Chairman.

encls.

The Commission of Fine Arts

Washington

December 1, 1917.

Honorable John L. Sullivan
Secretary of the Navy
Washington, D.C.

Dear Mr. Secretary:

This will acknowledge your letter of November 15th, concerning a proposed memorial to the Marine Corps dead of all wars, which was brought to the attention of the Commission at their meeting on November 15th. Be assured, sir, that the Commission of Fine Arts are heartily in favor of a suitable memorial to the hero dead of the Marine Corps; they stand ready to render every possible assistance appropriate in the circumstances to the end that the Memorial will be of such a quality to serve as a lasting and an inspiring tribute to the memory of the Marines who gave their lives for their country.

A meeting held in Washington on October 23rd and 24th the Commission gave careful consideration to certain models and drawings for a Marine Corps Memorial submitted on behalf of the Marine Corps League by Colonel Frank Halford U.S.M.C. Ret'd. For your information, I enclose a copy of the report made to Colonel Halford following this meeting. You will note that the site originally selected for the Memorial was disapproved by three separate agencies of the Government. When the submission of a design for the Memorial was made on October 23rd, Colonel Halford reported that a site had not been selected. It is obvious that any design must be produced upon a definite site, and particularly in the City of Washington.

The Commission confidently believe that the design submitted by the Sculptor and the Architect, representing the Marine Corps League, is much too large and further that it fails the test of the high standards of excellence established for memorials in the City of Washington. In the circumstances the Commission recommend that following the selection of a site, a sculptor and an architect be selected as the result of a limited competition among artists of established reputation in order that the proposed Memorial may be worthy of the cause for which it stands. I am sure you will agree with the Commission that the very best talent should be secured to undertake this important work. The procedure for selecting the artist by means of a competition is not new, in fact having for the National Capitol and the White House were selected as the result of competition.

If you wish, I would be glad to discuss the matter with you at a time to meet your convenience.

For the Commission of Fine Arts:

WILLIAM B.

Sincerely yours,

William B. Lawrence,

Chairman.

cc: Mr. L.

THE SECRETARY OF THE NAVY

WASHINGTON

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Y

November 17, 1947.

Dear Mr. Clarke:

During the past two years, I have observed the great interest displayed by the many visitors to the temporary Iwo Jima Monument located opposite the Navy Department on Constitution Avenue. It is my understanding that the Fine Arts Commission now has under consideration a proposal by the Marine Corps League concerning the use of the Iwo Jima design (by DeWeldon) as a permanent memorial to the Marine Corps dead of all wars. I am informed that Fleet Admiral Nimitz, the Chief of Naval Operations, has addressed a letter to you favoring such a proposal.

I sincerely hope that an appropriate Memorial will materialize and that it will be located at a suitable site within the District of Columbia where it may be easily accessible to the visiting public.

Sincerely,

John L. Sullivan,
Secretary of the Navy.Mr. Gilmore Clarke,
Chairman, Fine Arts Commission,
Department of the Interior Building,
Washington, D.C.

0.25 mg/kg

* $\forall x \in \mathbb{R} \quad \exists y \in \mathbb{R} \quad x + y = 0$

107-110

During the past two years, I have observed the great interest displayed by the many visitors to the Washington War-time Monument located opposite the Navy Department on Constitution Avenue. It is my understanding that the time has come when we might consider it as proposed by the Marine Corps League, suggesting the use of the War-time Monument (by dedication) as a permanent memorial to the Marine Corps dead of all wars. I am informed that Fleet Admiral Nimitz, the Chief of Naval Operations, has addressed a letter to you favoring such a proposal.

I sincerely hope that an appropriate memorial will be erected and that it will be located in a suitable and visible place District of Columbia where it may be easily accessible to the public.

1992

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1. The first part of the report is a general statement of the purpose and scope of the study.

The Commission of Fine Arts
Washington

December 1, 1947.

Admiral C. W. Nimitz
Fleet Admiral United States Navy
Navy Department
Washington, D.C.

Dear Admiral Nimitz:

It was a pleasure to bring your letter of November 12th to the attention of The Commission of Fine Arts at their meeting on November 25, 1947.

The Commission were glad to have your unqualified praise of the outstanding achievements of the amphibious organizations under your command as Commander-in-Chief of the United States Pacific Fleet and Pacific Ocean Areas during the late War. A permanent memorial to the men who participated in these operations, but more specifically to the members of the Marine Corps who gave their lives in this as well as in all other wars in which the Corps participated, as proposed in certain legislation, would be most eminently fitting. I want to assure you that The Commission of Fine Arts are ready to render whatever services may be appropriate and necessary on their part to bring this proposed project to completion.

The location of a memorial and its design are, of course, fundamental elements in the realization of the project. The Commission have given careful consideration to the design for a memorial suggested by the Marine Corps League; for several reasons the Commission cannot approve of it in the form in which it was submitted. The composition is much too large; artistically it falls far short of the high standards of excellence established for memorials in Washington.

The Commission raise no objection to the subject of the flag raising episode on the Island of Iwo Jima but they are hopeful that a monument to the "Marine Corps dead of all wars" may be of such a quality as to become the most notable monument of its kind in Washington; to fulfill such an encomium means that it must be beautiful, and inspiring, if it is to serve as a lasting tribute to the hero dead of the Marine Corps.

EXHIBIT C

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• TABLE 2.7 (continued)

1. James Earl Ray
 2. John Edgar Hoover
 3. Robert Kennedy
 4. Richard Nixon
 5. Lyndon B. Johnson
 6. Hubert H. Humphrey
 7. Walter Mondale
 8. George McGovern
 9. Tommy Lee
 10. John F. Kennedy
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 100. John F. Kennedy

1941-1942

It was a pleasure to bring your letter of November 1947 to the attention of the Commission of Fine Arts at their meeting on November 22, 1947.

The Commission now has to have your unqualified review of the outstanding achievements of the impulsive organizations under your command as Commander-in-Chief of the United States Pacific Fleet and Pacific Ocean Areas during the late War. A permanent memorial to the men who participated in these operations, but more specifically to the leaders of the Pacific Corps who gave their lives in this as well as in all other wars in which the Corps participated, as proposed in certain legislation, would be most eminently fitting. I want to assure you that The Commission of Fine Arts are ready to render whatever services may be appropriate and necessary for their part in making this proposed project of completion.

The location of a memorial and its design are, of course, fundamental elements in the realization of the project. The Commission have given careful consideration to the design for a memorial suggested by the Marine Corps League; for several reasons the Commission cannot approve of it in the form in which it was submitted. The composition is much too large; artistically it falls far short of the high standards of sculpture exhibited for memorials in Washington.

it is to serve as a lasting tribute to the hero dead of an enormous means that it must be beautiful, and inspiring, notable monument of its kind in Washington; to fulfill such of all wars" may be of such a quality as to become the most truly are hopeful that a monument to the "Landing Corps dead of the 11th Infantry soldiers on the island of Iwo Jima will be the most lasting tribute to the hero dead of the Landing Corps."

The Iwo Jima flag raising incident is but one in a long and distinguished history of the Marine Corps. It may well be that the act of the men in raising the flag on Mount Surabachi should be the symbol to represent the sacrifice of all of the Marines who gave their lives in all of the wars. However, if this symbol is to be used it should be superbly done by an artist of the first rank.

Thus far the Commission are not convinced that the Iwo Jima flag raising, as they have seen it depicted "in the round", is satisfactory as a memorial to the memory of thousands of Marine Corps dead. Photographs do not always produce compositions which may be developed into suitable sculptural "in the round" subjects, for the photograph has but two dimensions. This has lead the Commission to suggest that the Iwo Jima flag raising may be a finer subject for a high bas - relief.

Since the plaster models recently presented to the Commission are not satisfactory, a communication was addressed to Colonel Halford of the Marine Corps League suggesting that a suitable site be selected and then to secure the most competent artistic talent in this country, preferably by means of a limited competition among artists of established reputation. A copy of the Commission's letter to Colonel Halford is enclosed for your information.

Be assured, sir, of our earnest desire to do all in our power to assist the enterprise aimed to provide a fitting memorial, "where the many Washington visitors may continue to pay homage to the memory of those gallant Marines who gave their lives to their country."

For the Commission of Fine Arts:

Most respectfully yours,

Gilmore D. Clarke,
Chairman.

encls.

The Two Times flag raising incident is but one in a long and distinguished history of the Marine Corps. It may well be that the act of the men in raising the flag on Mount Suribachi should be the symbol to represent the sacrifice of all of the Marines who gave their lives in all of the wars. However, if this symbol is to be used it should be superbly done by an artist of the first rank.

Thus far the Commission are not convinced that the Two Times flag raising, as they have seen it depicted "in the round", is satisfactory as a memorial to the memory of the raising of the Marine Corps flag. Photographs do not always produce compositions which may be developed into a sculpture "in the round" subject for the photograph has but two dimensions. This has left the Commission to suggest that the Two Times flag raising may be a finer subject for a high bas-relief.

Since the plaster models recently presented to the Commission are not satisfactory, a communication was addressed to Colonel Halford of the Marine Corps League suggesting that a suitable site be selected and then to secure the most competent artistic talent in this country, possibly by means of a limited competition among artists of established reputation. A copy of the Commission's letter to Colonel Halford is enclosed for your information.

Be assured, sir, of our earnest desire to do all in our power to assist the enterprise aimed to provide a fitting memorial, "where the many Washington visitors may continue to pay homage to the memory of those gallant Marines who gave their lives to their country."

For the Commission of Fine Arts:

Most respectfully yours,

William L. Drake,
Chairman.

cc: Mr.

al 3697p21

OFFICE OF THE CHIEF OF NAVAL OPERATIONS

Washington 25, D. C.

November 12, 1947.

Dear Mr. Clarke:

As Commander-in-Chief, U.S. Pacific Fleet and Pacific Ocean Areas for four years I directed various amphibious operations. Among the forces comprising the amphibious organizations were six Army and six Marine Divisions. I am fully aware of the outstanding contributions made by these units toward ultimate victory over the Japanese.

Although I have not seen any Army proposal for a memorial to the valiant soldiers who participated in the many Island assaults during the Pacific War, I wish to give in advance my unqualified support to such a project, whatever the plans may be.

During my term of office as Chief of Naval Operations, I have observed many groups of visitors who stand in silent tribute before the present temporary Iwo Jima Memorial, located just across Constitution Avenue from the Navy Department. These visitors appear to be much impressed by this fitting tribute to the sacrifice, loyalty and high sense of duty of Marine Corps personnel who lost their lives at Iwo Jima.

It is recommended that a permanent memorial to the Marine Corps dead of all wars, using the Iwo Jima design, be erected at a suitable, conspicuous and easily accessible site within the District of Columbia, where the many Washington visitors may continue to pay homage to the memory of those gallant Marines who gave their lives to their country.

With all good wishes and kindest personal regards, I am,

Sincerely yours,

C. W. Nimitz,
Fleet Admiral, U. S. Navy.

Mr. Gilmore Clarke,
Chairman, Fine Arts Commission,
Department of Interior Building,
Washington, D.C.

Washington 25, D. C.

November 13, 1947

Dear Mr. Clarke:

In November-December, 1945, Pacific Fleet and Pacific Ocean Force for four years I directed various amphibious operations. Among the forces comprising the amphibious organizations were six Army and six Marine Divisions. I am fully aware of the outstanding contributions made by these units toward ultimate victory over the Japanese.

Although I have not seen any real memorial for a memorial to the Marine Corps, I have not seen any real memorial for a memorial to the Marine Corps. I wish to give in advance my unqualified support to such a project, whatever the name may be.

During my term of office as Chief of Naval Operations, I have observed many groups of visitors who stand in silent tribute before the present temporary two time memorial, located just across Constitution Avenue from the Navy Department. These visitors appear to be much impressed by the fitting tribute to the sacrifice, loyalty and high sense of duty of Marine Corps personnel who lost their lives at two times.

It is recommended that a permanent memorial to the Marine Corps be erected at the same site, using the two time design, as a tribute to the sacrifice and loyalty of the Marine Corps. It is recommended that the many Washington visitors may continue to pay homage to the memory of those gallant Marines who gave their lives to their country.

With all good wishes and kindest personal regards, I am,

Sincerely yours,

C. W. Mitchell,
First Admiral, U. S. Navy.

Mr. Gilmore Clarke,
Chairman, Fine Arts Commission,
Department of Interior Building,
Washington, D. C.

COPY

The Commission of Fine Arts

Washington

December 2, 1947.

Dear General Vandegrift:

Your letter of November 21st, with regard to a permanent Marine Memorial in the National Capital, was considered by the Commission of Fine Arts at their meeting held on November 25, 1947.

The Commission have noted that the model of the "Iwo Jima Memorial", which stood on the reservation at Constitution Avenue and Nineteenth Street, has been removed. This doubtless became necessary because of the fact that Congress has designated that reservation as a site for the Pan American Annex.

The Commission desire me to assure you that they are heartily in favor of the erection of an appropriate memorial to the Marine Corps dead of all wars, as authorized by Public Law 157, approved July 1, 1947. In a letter to Admiral C. W. Nimintz on the same subject, the Commission stated, in part as follows:

The location of a memorial and its design are, of course, fundamental elements in the realization of the project. The Commission have given careful consideration to the design for a memorial suggested by the Marine Corps League; for several reasons the Commission cannot approve of it in the form in which it was submitted. The composition is much too large; artistically it falls far short of the high standards of excellence established for memorials in Washington.

The Commission raise no objection to the subject of the flag raising episode on the Island of Iwo Jima, but they are hopeful that a monument to the "Marine Corps dead of all wars" may be of beautiful, and inspiring, if it is to serve as a lasting tribute to the hero dead of the Marine Corps.

EXHIBIT D

The Commission of Fine Arts

Washington

December 2, 1947.

Dear General Vandegrift:

Your letter of November 21st, with regard to a permanent Marine

Memorial in the National Capital, was considered by the Commission of

the Arts at their meeting held on November 22, 1947.

The Commission have noted that the model of the "Two Time Memorial",

which stood on the reservation at Constitution Avenue and Massachusetts Street,

has been removed. This doubtless became necessary because of the fact

that Congress has designated that reservation as a site for the Pan American

Annex.

The Commission desire me to assure you that they are heartily in favor

of the erection of an appropriate memorial to the Marine Corps dead of all

Wars, as authorized by Public Law 157, approved July 1, 1947. In a letter

to Admiral G. W. Blandin on the same subject, the Commission stated, in part

as follows:

The location of a memorial and its design are, of course, fundamental elements in the realization of the project. The Commission have given careful consideration to the design for a memorial suggested by the Marine Corps Bureau; for several reasons the Commission cannot approve of it in the form in which it was submitted. The composition is much too large; artistically it falls far short of the high standards of excellence established for memorials in Washington.

The Commission raise no objection to the subject of the flag-raising episode on the island of Iwo Jima, but they are hopeful that a monument to the "Marine Corps dead of all wars" may be of beautiful, and inspiring, if it is to serve as a lasting tribute to the hero dead of the Marine Corps.

The Iwo Jima flag raising incident is but one in a long and distinguished history of the Marine Corps. It may well be that the act of the men in raising the flag on Mount Surabachi should be the symbol to represent the sacrifice of all of the Marines who gave their lives in all of the wars. However, if this symbol is to be used it should be superbly done by an artist of the first rank.

Thus far the Commission are not convinced that the Iwo Jima flag raising, as they have seen it depicted "in the round", is satisfactory as a memorial to the memory of thousands of Marine Corps dead. Photographs do not always produce compositions which may be developed into suitable sculptural "in the round" subjects, for the photograph has but two dimensions. This has led the Commission to suggest that the Iwo Jima flag raising may be a finer subject for a high bas-relief.

Since the plaster models recently presented to the Commission are not satisfactory, a communication was addressed to Colonel Halford of the Marine Corps League suggesting that a suitable site be selected and then to secure the most competent artistic talent in this country, preferably by means of a limited competition among artists of established reputation. A copy of the Commission's letter to Colonel Halford is enclosed for your information."

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

General A. A. Vandegrift,
Commandant of the Marine Corps,
Washington, D.C.

The two time flag raising incident is put one in a long and distinguished history of the Marine Corps. It may well be that this act of the war is raised the flag on Mount Suribachi should be the subject to remember the sacrifice of all of the Marines who gave their lives in all of the wars. However, if this symbol is to be used it should be properly done by an officer of the flag rank.

Thus far the Commission are not convinced that the two time flag raising, as they have seen it depicted "in the round", is satisfactory as a memorial to the memory of thousands of Marine Corps dead. The Commission do not always produce recommendations which may be developed into suitable sculpture "in the round" subject, for the photograph has but two dimensions. This has led the Commission to suggest that the two time flag raising may be a finer subject for a high bas-relief.

Since the plaster models recently presented to the Commission are not satisfactory, a communication was addressed to Colonel Wilcox of the Marine Corps League suggesting that a suitable site be selected and then to secure the most competent artistic talent in this country, preferably by means of a limited competition among artists of established reputation. A copy of the Commission's letter to Colonel Wilcox is enclosed for your information.

For the Commission of the Arts:

Sincerely yours,

Charles A. Clark,
Chairman.

General A. A. Arnold,
Commandant of the Marine Corps,
Washington, D.C.

COPY

HEADQUARTERS U. S. MARINE CORPS

Washington

1880
AG-1224-1h

November 21, 1947.

My dear Mr. Clarke:

You are perhaps aware that the temporary Iowa Jima Memorial, which was until this week located in the Capital, has been removed to the Marine Corps activity at Quantico, Virginia, for permanent erection.

The anxious inquiries which I have received as a result of this move have again made clear to me that the incident memorialized has a continuing and general significance.

I would not lay claim to any special qualification outside my own field. But I must express to you my belief that a permanent Marine memorial could find no more articulate form than that based on the raising of the flag at Iwo Jima.

I believe further that such a memorial would merit a site, in Washington, which encourages the notice of the many visitors to this area.

Sincerely,
A.A. Vandegrift,
General U.S.M.C.,
Commandant of the Marine Corps.

TABLE 1. FOR 1960-1961

20-1512

15. 1997-1998

Received by the Bureau of the Census, Washington, D.C., on the 10th day of June, 1964.

• **1991-1992** **1993-1994** **1995-1996**

...and I will be glad to give you

Commandant of the Marine Corps.
General U.S.M.C.,
A.A. Vandegrift

United States Commission
for the Erection of a Permanent Memorial to the Memory of
Thomas Jefferson

COMMISSIONERS

UNITED STATES SENATE

ELBERT D. THOMAS	UTAH
AUGUSTINE LONERGAN	CONNECTICUT
CHARLES L. McNARY	OREGON

HOUSE OF REPRESENTATIVES

JOHN J. BOYLAN	NEW YORK
HOWARD W. SMITH	VIRGINIA
FRANCIS D. CULKIN	NEW YORK

THOMAS JEFFERSON MEMORIAL
FOUNDATION

~~MANAGEMENT~~

DR. GEORGE J. RYAN
DR. FISKE KIMBALL

1743 -- 1826

Elbert D. Thomas

CHAIRMAN

~~XXXXXXXXXXXXXXXXXXXX~~

VICE CHAIRMEN

ELBERT D. THOMAS
AUGUSTINE LONERGAN
CHARLES L. McNARY

SECRETARY

HOWARD W. SMITH

PRESIDENTIAL COMMISSIONERS

THOMAS J. COOLIDGE JOSEPH P. TUMULTY
HOLLINS S. RANDOLPH

EXECUTIVE COMMITTEE

JOHN J. BOYLAN
ELBERT D. THOMAS
AUGUSTINE LONERGAN
CHARLES L. McNARY
HOWARD W. SMITH
FRANCIS D. CULKIN
JOSEPH P. TUMULTY
HOLLINS S. RANDOLPH
STUART G. GIBBONEY
DR. FISKE KIMBALL

HOUSE OFFICE BUILDING
WASHINGTON, D. C.

November 10, 1947

H. P. Caemmerer, Esq.
Secretary, The Commission
of Fine Arts
Interior Department Building,
Washington, D. C.

Dear Caemmerer:

Rather than revise your letter of the 4th, let me state what actually did happen regarding the Jefferson figure.

Our sculpture competition in 1939 was itself a two state competition -- the first stage based on experience and photographs of executed work. Six sculptors selected from this stage by Messrs. Marceau, Fraser and Warneke then submitted models in the second stage. The program stated

"The models will be considered by the Committee on Sculpture with its Professional Advisor. It will invite the opinion of the jurymen of the first stage, of the Architects of the Memorial, the National Commission of Fine Arts and the Section of Fine Arts of the Treasury Department, and will make recommendation to the Thomas Jefferson Memorial Commission, whose decision as to the choice of a sculptor shall be final."

It also stated

"The Commission reserves the right to reject all designs submitted if none in its opinion is worthy of execution."

EXHIBIT E

I may note that under the law authorizing the Jefferson Memorial and creating the Memorial Commission it was not mandatory that the Commission consult the Commission of Fine Arts, but only permissive. We did consult them as we undertook in the program,

United States Commission

for the Erection of a Permanent Memorial to the Memory of

Thomas Jefferson

COMMISSIONERS

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1743 -- 1826

Elbert D. Thomas

CHAIRMAN

~~XXXXXXXXXXXXXXXXXXXX~~

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STUART G. GIBBONEY
DR. FISKE KIMBALL

2.

HOUSE OFFICE BUILDING
WASHINGTON, D. C.

and gave weight to their recommendation, coinciding with that of others consulted, favorable to Lawrie.

None of the models submitted was satisfactory to our Commission, or indeed, as it stood, to others consulted. All were rejected by our Commission. We did, however, nevertheless retain Lawrie to proceed with revised studies, in the hope of being able to commission the statue to him, and we paid him for these, but the result was still not satisfactory to us. It was only after this that our Commission invited Weinman and Evans also to submit revised models for consideration along with Lawrie's latest model. Evans' model was preferred by our Commission -- which this time acted wholly on its own responsibility, laid upon it by law -- and he was commissioned to do the work.

You will observe that there was nothing irregular about the proceedings, which were entirely in accordance with law, and did not contravene in any way the expectations held out by the program of the competition.

I believe this should clear up the matter for your files.

Yours sincerely,

Fiske Kimball
FISKE KIMBALL

Chairman, Committee on Sculpture

MG

THE THOMAS JEFFERSON STATUE - THE
JEFFERSON MEMORIAL.

At the meeting of the Commission held in Washington on October 29, 1947 the Chairman indicated that the Minutes of the Commission, with respect to the events leading up to the selection of a sculptor for the statue of Jefferson for the Jefferson Memorial, were incomplete. See Minutes of the Meetings of the Commission of Fine Arts held in Washington, D.C. (1) January 19, 1940, Par. 18, - Models for the Statue of Thomas Jefferson; (2) February 24, 1940, Par. 7, - Thomas Jefferson Memorial; (3) October 18, 1941, Par. 8, Statue of Thomas Jefferson.

Since the statue has been the subject of unfavorable criticism the Chairman recommended that the record, insofar as could be determined at this late date, be amplified in these Minutes in order that the role of the Commission in connection with this matter may be made perfectly clear.

The jury, composed of Henry Marceau, Chairman, Heinz Warneke and James Earl Fraser, were unanimous in recommending Mr. Lawrie's model. (See letter of the Chairman of the Jury, Mr. Henry Marceau to the Chairman, October 22, 1941).

The Commission of Fine Arts, on February 24, 1940, at the invitation of the Jefferson Memorial Commission, viewed the six models submitted in the second stage of a competition for a statue of Thomas Jefferson. They were submitted by Sculptors Rudolph Evans, Raoul Josset, Lee Lawrie, Sidney Waugh, ~~A.A.~~ Weinman, and William Zorack.

The Commission of Fine Arts unanimously selected the model by Mr. Lee Lawrie, thus confirming the action of the Jury.

The meeting of February 24, 1940 was the last ^{only} one in which the Commission of Fine Arts participated in the matter related to the statue of Thomas Jefferson. Their advice was never again requested.

The Jefferson Memorial Commission invited three ~~out~~ of the six sculptors, who took part in the second phase of the competition, to compete again. They were Messrs. Lawrie, Evans, and Weinman. The Jefferson Memorial Commission, having exercised its right to reject all of the original six models submitted in the second stage of the competition, thus terminated the competition and ended the services of the competition jury.

The Jefferson Memorial Commission made the final selection of a sculptor for the statue of Jefferson without

the aid of a professional jury and without the advice of the Commission of Fine Arts.

Mr. Rudolph Evans was announced as the sculptor for the Jefferson statue by the Jefferson Memorial Commission in a news release dated October 8, 1941.

The following letters are added to this Minute in support of the statements set forth above:

- ✓(a) News Release from Thomas Jefferson Memorial Commission, Stuart C. Gibboney, Chairman. October 8, 1941. Exhibit _____.
- ✓(b) Letter of Mr. James Earl Fraser, Member of the Jury for a statue of Thomas Jefferson, to Mr. H. P. Caemmerer, October 14, 1941.
- (c) Letter of Mr. G. D. Clarke to Mr. James Earl Fraser, October 20, 1941.
- (d) Letter of Mr. G. D. Clarke to Mr. Henri Marceau, Chairman of the Jury, Jefferson Statue competition, October 20, 1941.
- (e) Letter of Mr. Henri Marceau to Mr. G.D. Clarke, October 22, 1941.
- (f) Letter of Mr. Caemmerer to Mr. Fiske Kimball, November 4, 1947 (See Exhibit "I" Meeting of October 29-30, 1947).
- (g) Letter of Mr. Fiske Kimball to Mr. Caemmerer, November 10, 1947. *See E*

C-O-P-Y

"ELEVEN O'CLOCK ROADS"
WESTPORT, CONN.

October 14, 1947.

Mr. H. P. Caemmerer
Commission of Fine Arts
Washington, D. C.

Dear Mr. Caemmerer:

I should like to record with the Commission of Fine Arts the fact that I was not called to see the final and winning model for the statue in the Jefferson Memorial, and therefore do not wish to be considered in any way responsible for the selection.

This is not to say that the model selected will not in every way be adequate. I only wish to record a matter of fact.

With kind regards, I am

Very sincerely yours,

/s/ James Earl Fraser

*See end of file
not for (a)*
b

0-0-8-Y

WILLIAM H. HUGHES
WESTPORT, CONN.

October 24, 1945.

Mr. H. P. Gurnea
Commission of Fine Arts
Washington, D. C.

Dear Mr. Gurnea:

I should like to discuss with the Commission
of Fine Arts the fact that I was not called for the
final and winning model for the statue in the
Jefferson Memorial, and therefore do not wish to be
considered as not responsible for the selection.

This is not to say that the model selected
will not be every way as excellent. I only wish to
bring a matter of fact.

Very truly yours,

William H. Hughes

111 South 1st Street

2/20

C-O-P-Y

October 20, 1941.

Mr. James Earl Fraser
Eleven O'Clock Roads
Westport, Connecticut

Dear Mr. Fraser:

Mr. Caemmerer showed me your letter to him of October 14th, advising that you were not called upon to view the three final models submitted in the competition for the statue of Thomas Jefferson. The Commission of Fine Arts were not invited to see these models, and it is quite evident that the Jefferson Memorial Commissioners themselves acted as the Jury.

After the matter was settled I received a letter from Mr. Stuart C. Gibboney enclosing a news release. I attach a copy of it for your information.

Mr. Gibboney also enclosed with his letter to me a photograph of Mr. Evans' winning model. For the Commission to choose a winning design without the aid of the jury, appointed for the purpose of advising the Commission, seems to me to be about as irregular a procedure as I have heard of in the more than ten years that I have served on the Commission of Fine Arts. I expect there is nothing that we can do about it, except to wait. In the course of time I rather expect that these irregularities will come to light. I regret that Fiske Kimball saw fit to direct the affairs of the Commission in the manner in which he did; certainly he cannot offer the excuse that he did not know better.

I am writing to Henri Marceau to learn whether or not any of the other members were asked to advise the Commission in the last stage of the competition, or was it a competition?

Please remember me to Mrs. Fraser, and with kind personal regards,

Sincerely,

Gilmore D. Clarke

Encl.

1-10-11

October 20, 1911

Mr. James M. Thompson
Elmer, Illinois
New York, Connecticut

Dear Mr. Thompson:

The Committee on the Fine Arts of the
National Academy of Design has the honor to
acknowledge the receipt of your letter of the
19th inst. and in reply to inform you that the
Commission of Fine Arts were not in-
vited to send a representative to the
Jefferson Memorial Commission themselves acted as the jury.

After the matter was settled I received a letter from
Mr. Elmer, Illinois, dated June 1st, 1911,
copy of which is for your information.

Mr. Gibbons also enclosed with his letter to me a pho-
tograph of Mr. Evans' winning model. For the Commission to
choose a winning design without the aid of the jury, ap-
peared for the purpose of establishing the Commission, seem-
ing to be about as irregular a procedure as I have heard of
in the more than ten years that I have served on the Com-
mission of Fine Arts. I expect there is nothing that we can
do about it, except to wait. In the course of time I rather
expect that these irregularities will come to light. I re-
spect that Fiske Kimball will try to direct the affairs of the
Commission in the manner in which he did; certainly he can-
not offer the excuse that he did not know better.

I am writing to Henry Marceau to learn whether or not
any of the other members were asked to advise the Commission
in the last stage of the competition, or was it a competition?

Please remember me to Mrs. Fraser, and with kind per-
sonal regards,

Sincerely,

William D. Howland

C-O-P-Y

October 20, 1941.

Mr. Henri Marceau
3423 Warden Drive
Philadelphia, Pa.

Dear Mr. Marceau:

I am writing you this letter as a citizen, and not as Chairman of the Commission of Fine Arts.

As you know the Jefferson Memorial Commission has made the final award in the second stage of the competition for a statue of Thomas Jefferson to be erected in the Jefferson Memorial. The Chairman of that Commission has sent me a copy of the news release of October 8th, together with two photographs of the design of Mr. Rudolph Evans, chosen as the winner.

I happen to know that at least one member of the jury was not called upon to see the final and winning model, and I would like to have you tell me in your capacity as professional adviser in the competition whether or not the other members of the jury were called upon for advice. I remember that Heinz Warneke was one member of the jury. I do not recall the third, unless it was yourself.

The procedure of choosing the winning design seems to me rather irregular, and while there is nothing to be done about it, I would like to clear up certain questions that are in my mind. You may be rest assured that any information you give me in respect to the matter will be kept in strict confidence.

In case you did not see a copy of the release of October 8, I am enclosing you a copy herewith.

Sincerely yours,

Gilmore D. Clarke

October 11, 1941

Mr. J. Edgar Hoover
1400 Vermont Drive
Philadelphia, Pa.

Dear Mr. Hoover:

I am writing you this letter as a citizen,
and not as Chairman of the Commission of Fine Arts.

As you know, the Jefferson Memorial Commission
has made the final award in the second round of the
competition for a design of the Jefferson Memorial to be
erected in the Jefferson Memorial. The Chairman of
that Commission has sent me a copy of the news re-
lease of October 8th, together with two photographs
of the design of Mr. Rudolph Evans, chosen as the
winner.

I happen to know that at least one member of
the jury was called upon to see the final award and
King Model, and I would like to have you tell me in
your capacity as professional adviser in the competition
whether or not the other members of the jury were called
upon for advice. I remember that Heinz Warneke was
one member of the jury. I do not recall the third,
unless it was yourself.

The procedure of choosing the winning design
seems to me rather irregular, and while there is some-
thing to be done about it, I would like to clear up certain
questions that are in my mind. You may be rest assured
that any information you give me in respect to the mat-
ter will be kept in strict confidence.

In closing, I am enclosing you a copy herewith
of October 8, I am enclosing you a copy herewith.

Sincerely yours,

William D. Brewster

PHILADELPHIA MUSEUM OF ART
Fairmount, Philadelphia

October 22, 1941.

Gilmore D. Clarke, Esquire
College of Architecture
Cornell University
Ithaca, New York

Dear Mr. Clarke:

This is to acknowledge your letter of October 20th and to say that I am very happy to give you the information you desire.

As you know, the sculpture jury of which I was chairman functioned in the first stages of the competition which resulted in the selection of six sculptors from among over one hundred who submitted photographs of work. These six sculptors then competed in the second stage of the competition, each receiving \$1,000 for the preparation of a model. From these models the jury selected the one by Lee Lawrie and made a complete report to the Commission giving reasons for its choice and also making suggestions for the further development of the Lawrie figure which was not entirely satisfactory to the jury as submitted.

The Commission was unwilling to commit itself definitely to Mr. Lawrie prior to such modifications, and accordingly exercised its right to reject all models, thus ending the competition. That also ended the services of the competitive jury as such, although the Commission has continued as a matter of courtesy to consult the members of the jury on various occasions and to keep them informed of all developments.

Mr. Lawrie was first given an opportunity to incorporate the proposed changes in a revised model. This model was made but still failed to meet with the approval of the Commission. Indeed, in the preparation of this model Mr. Fraser was asked to consult with Mr. Lawrie on the problem involved which had to do chiefly with the treatment of the head and securing a suitable likeness of Jefferson.

WILLIAM L. JEFFERSON
Faintest, Philadelphia

March 22, 1911.

William L. Jeffers, Esq.
College of Education
Cornell University
Ithaca, New York

Dear Mr. Jeffers:

This is to acknowledge your letter of October 22nd and to say that I am very glad to hear from you and in return mention your desire.

As you know, the sculpture jury of which I was chairman functioned in the first stages of the competition. It was in the selection of the sculpture jury that over one hundred who submitted photographs of work. These six sculptors then competed in the second stage of the competition, each receiving \$1,000 for the preparation of a model. From these models the jury selected the one by Lee Lawrie and made a complete report to the Commission giving reasons for its choice and also making suggestions for the further development of the Lawrie figure which was not finally satisfactory to the jury as submitted.

The Commission was unwilling to commit itself definitely to Mr. Lawrie's figure as the winning model, and accordingly exercised its right to reject all models, thus ending the competition. This was done at the request of the competitive jury as such, although the Commission has continued as a matter of course to advise the members of the jury on various occasions and to keep them informed of all developments.

Mr. Lawrie was first given an opportunity to incorporate the proposed changes in a revised model. This model was made but still failed to meet with the approval of the Commission. Indeed, in the preparation of this model Mr. Fraser was asked to consult with Mr. Lawrie on the problem involved which had to do chiefly with the treatment of the head and securing a suitable likeness of Jefferson.

October 22, 1941.

After considerable delay it became increasingly certain that the model as revised and submitted by Lawrie could not secure a majority of votes. The Commission decided to invite three of the six men originally chosen by the jury to prepare new models. Mr. Lawrie was given an opportunity to prepare one of these and all sculptors were paid for this work. It was from these final models that Rudolph Evans model was selected. The sculpture jury did not see these final models and therefore took no part in the selection.

While it is true that we may all have our own opinions concerning the relative merits of the various designs submitted I personally feel that the Commission was acting within its own rights in choosing the Evans design. These rights are clearly stated on page seven of the program for the competition.

I may also say that Mr. Lawrie, from the very beginning, was fully informed of the objections to the design and undertook to modify it in such a manner as to win the approval of the Commission and the right to proceed with the work, but failed in three attempts to modify it so as to gain such approval. I understand that Mr. Lawrie has very generously expressed concurrence in the final outcome.

I trust that the above recitation will be clear to you. If there is anything further that I can shed any light on please let me know.

Sincerely yours,

/s/

Henri Marceau
Assistant Director

October 22, 1911.

Miss D. Clarke, Secretary

After considerable delay it became increasingly certain that the model as revised and submitted by Lawrie could not secure a majority of votes. The Commission decided to invite three of the six men originally chosen by the Jury to prepare new models. Mr. Lawrie was given an opportunity to prepare one of these and all sculptors were paid for this work. It was from these final models that the Jury selected the model which was selected. The Jury did not see these final models and therefore took no part in the selection.

While it is true that we may all have our own opinions concerning the relative merits of the various designs submitted I personally feel that the Commission was acting within its own rights in choosing the Evans design. These rights are clearly stated on page seven of the program for the competition.

I may also say that Mr. Lawrie, from the very beginning, was fully informed of the objections to the design and understood it in such a manner as to win the approval of the Commission and the right to proceed with the work, but failed in three attempts to modify it so as to gain such approval. I understand that Mr. Lawrie has very generally expressed discontent in the final outcome.

I trust that the above recitation will be clear to you. If there is anything further that I can shed any light on please let me know.

Sincerely yours,

Very truly,
Alexander H. Brown

THOMAS JEFFERSON MEMORIAL COMMISSION,
Stuart G. Gibboney, Chairman,
70 Pine Street, New York City.

For Release October 8, 1941.

For the statue of Jefferson in the new Jefferson Memorial in Washington a model by the sculptor Rudolph Evans has been selected by the Thomas Jefferson Memorial Commission, Stuart G. Gibboney of New York, Chairman of the Commission, announced today.

The standing figure, of bronze, about eighteen feet in height, will occupy the central rotunda of the building now approaching completion on the Tidal Basin in Potomac Park. "Jefferson is represented," Mr. Gibboney stated, "in the period of his Presidency, at approximately sixty years of age, when still in the full vigor of his fine though slender physique. The Commission, which was unanimous in its selection, feels that the sculptor, in this ideal portrait, has well embodied both the character and likeness of the subject, and the monumental treatment requisite for its position in the Memorial". A long, fur-trimmed coat, such as Jefferson wears in the only full-length portrait painted in his lifetime, the one by Sully at West Point, adds to the sculptural volume of the figure.

Rudolph Evans, author of the selected model, is the sculptor of numerous ideal and portrait figures of which the best known is that of Robert E. Lee in the Capitol at Richmond, Virginia. Born in Washington of Virginian ancestry, and now living in New York, he studied in America, Rome and in Paris, where his work is represented in Luxembourg, as it is also in the Metropolitan and other American museums.

For the Jefferson figure a nation-wide competition, in which one hundred sculptors took part, was conducted by the Jefferson Memorial Commission. Six of these sculptors, selected by a professional jury, were retained by the Commission, with due compensation, to prepare models in the second stage of this competition, but none of the models then submitted was satisfactory to the Commission. Three of these sculptors, whose models were considered the most promising, were commissioned

to prepare new models, of which that of Mr. Evans has now been chosen for execution. It is hoped that the figure may be completed for unveiling on the bicentennial of Jefferson's birth, April 13, 1943.



No. 1

Lee Farrow



720.1



Lee Laurie



Rudolph Ems



Rudolph Kraus.



Kaul Jossel.



Paul Jasset.



Sidney Haugh.



Sidney Hough



Adolph Weisman



Adolph L. Heiman



Groch



Gyroch.



Randolph Evans



see plan





Rudolph coast



Eggs & H

COPY

The Commission of Fine Arts

Washington

November 28, 1947.

Dear Mr. Coe:

The Commission of Fine Arts took the following action with reference to designs for public schools and other buildings for the District of Columbia, which you submitted at the meeting of the Commission of Fine Arts on November 25, 1947:

Hine Junior High School, at Seventh Street and Pennsylvania Avenue, South East. Design approved.

Shaw Junior High School, at Sixth Street, between O and P Streets, N.W. The Commission recommends a stone base; a break in the wall on the O Street side and restudy of the window arrangement.

Payne Elementary School Addition, at 15th Street, between C and D Streets, S.E. Design approved.

Syphax Elementary School Addition, at 1.2 and N Streets, S.W. Design approved.

Young Elementary School Addition, at 24th Street and Benning Road, N.E. Design approved.

Police Precinct Station at 42d Street and Benning Road, N.E. Restudy of the design recommended.

Garage & Shop, Division of Sanitation, at Mt. Olivet road east of West Virginia Avenue, N.E. Design approved, but it was thought a break in the facade, as explained, would improve the appearance of the building.

For the Commission of Fine Arts:

Sincerely yours,

Mr. Merrel A. Coe, Municipal Architect,
District Building,
Washington, D.C.

Gilmore D. Clarke,
Chairman.

EXHIBIT G

The Commission of Fine Arts

Washington

November 28, 1947

Dear Mr. Coe:

The Commission of Fine Arts took the following action with reference to designs for public schools and other buildings for the District of Columbia, which you submitted at the meeting of the Commission of Fine Arts on November 25, 1947:

Hine Junior High School, at Seventh Street and Pennsylvania Avenue, South East. Design approved.

Shaw Junior High School, at Sixth Street, between O and P Streets, N.W. The Commission recommended a stone base; a break in the wall on the O Street side and restudy of the window arrangement.

Lyons Elementary School Addition, at 15th Street, between C and D Streets, S.E. Design approved.

Spitzer Elementary School Addition, at I, J and K Streets, S.E. Design approved.

Young Elementary School Addition, at 24th Street and Benning Road, N.E. Design approved.

Police Training Station at 43rd Street and Benning Road, N.E. Restudy of the design recommended.

Garage & Shop, Division of Sanitation, at M, Oliver Road east of West Virginia Avenue, N.E. Design approved, but it was thought a break in the facade, as explained, would improve the appearance of the building.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Walter A. Coe, Municipal Architect,
District Building,
Washington, D.C.

COPY

The Commission of Fine Arts
Washington

December 1, 1947

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on November 25, 1947, reviewed informally the site plan submitted by Mr. Gilbert Underwood, and by other representatives of your office, for Expansion of the National Institute of Health.

The Commission will be glad to take this matter up again when the plans for the research laboratory and hospital are further advanced.

Some doubt was raised concerning the advisability of erecting a tall 15 story building on this particular site since the mass of such a high building will dominate the suburban area in which it is situated and ultimately invite the erection of large apartments on nearby privately owned land.

The Commission of Fine Arts and the National Capital Park and Planning Commission, in joint session, unanimously disapproved the design for the U. S. Naval Hospital in Bethesda, but it was built in spite of this protest. The tower of this building is probably less objectionable than a large building mass, almost 190 feet high, as proposed by Mr. Underwood for the main structure of the National Institute of Health.

The Commission hope that you will reconsider this problem in the light of this criticism.

For the Commission of Fine Arts:

Sincerely yours,

Honorable W.E. Reynolds,
Commissioner,
Public Buildings Administration
Federal Works Agency,
Washington, D.C.

Gilmore D. Clarke,
Chairman,

EXHIBIT H

The Commission of Fine Arts
Washington

November 1, 1945

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on November 22, 1945, reviewed informally the site plan submitted by Mr. Underwood, and by other representatives of your office, for expansion of the National Institute of Health.

The Commission will be glad to take this matter up again when the plans for the research laboratory and hospital are further advanced.

Some doubt was raised concerning the advisability of erecting a tall 15 story building on the outer side since the mass of such a high building will dominate the surrounding area in which it is situated and ultimately invite the erection of large apartment or nearly privately owned land.

The Commission of Fine Arts and the National Capital Park and Planning Commission, in joint session, unanimously disapproved the design for the U. S. Naval Hospital in Bethesda, but it was built in spite of this protest. The tower of this building is probably less objectionable than a large building mass, almost 190 feet high, as proposed by Mr. Underwood for the main structure of the National Institute of Health.

The Commission hopes that you will reconsider this problem in the light of this criticism.

Very truly yours,

Sincerely yours,

Chairman
Federal Works Agency,
Public Buildings Administration
Commissioner
Honorable W. W. Reynolds,
Washington, D. C.

EXHIBIT H

The Commission of Fine Arts
Washington

December 2, 1947.

Dear General North:

The Commission of Fine Arts, at their meeting on November 25, 1947, discussed the question of selection of sculptors and painters to cooperate with architects that have been commissioned to design World War II Cemeteries and Memorials. This was done pursuant to our conference with you at a meeting of the Commission of Fine Arts held on October 30th.

Both the Honorable Lee Lawrie, sculptor member, and the Honorable Maurice Sterne, painter member, of the Commission of Fine Arts, gave the subject careful thought during the past month. Their views have been fully considered. To furnish a list of competent sculptors and painters they feel is impracticable, and in this the Commission concurs.

The Commission of Fine Arts recommend that, when the architects reach the stage where they wish to employ artists, particularly sculptors and painters, the Commission be informed and that such artists have the approval of the Commission of Fine Arts before a contract is made with them. This Commission will be pleased to cooperate with you in this matter.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Pentagon Building, Arlington, Va.

The Commission of Fine Arts
Washington

December 1, 1917.

Dear General Smith:

The Commission of Fine Arts, at their meeting on November 27, 1917, discussed the question of selection of sculptors and painters to cooperate with architects that have been commissioned to design World War II Memorials and Monuments. This was done pursuant to our conference with you at a meeting of the Commission of Fine Arts held on October 11, 1917.

Both the Honorable Lee Lawrie, sculptor member, and the Honorable Maurice Sterne, painter member, of the Commission of Fine Arts, have the subject carried through during the past month. Their views have been fully considered. To furnish a list of competent sculptors and painters they feel is impracticable, and in this the Commission agrees. The Commission of Fine Arts recommend that, when the architect reach the stage where they wish to employ artists, particularly sculptors and painters, the Commission be informed and that such artists have the approval of the Commission of Fine Arts before a contract is made with them. This Commission will be pleased to cooperate with you in this matter.

For the Commission of Fine Arts:

Sincerely yours,

Charles D. Johnson,
Chairman.

Walter D. Thomas, Secretary,
The American Battle Monuments Commission,
Treasury Building, Arlington, Va.

Copy: For The Commission of
Fine Arts
Washington, D.C.

December 2, 1947.

Dear General North:

I am enclosing a copy of an extract from the Minutes of the Commission of Fine Arts, for the meeting held on October 29 and 30, 1947, concerning the action of the Commission with reference to designs submitted by you, Mr. John F. Harbeson, Architectural Consultant, and Mr. Markley Stevenson, Consulting Landscape Architect, for World War II Cemeteries.

The Commission of Fine Arts were well satisfied with the designs, and as you will note they were well approved as to general parti' and grades of burial areas, up to this stage.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Pentagon Building,
Washington, D.C.

EXHIBIT J

December 8, 1947

Dear General North:

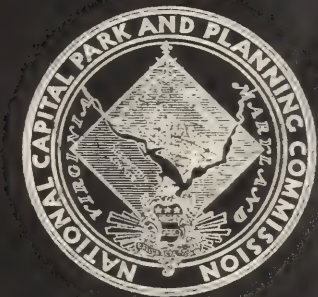
I am enclosing a copy of an extract from the Minutes of
the Commission of the Site, for the new site (in Column 2) and
30, 1947, concerning the action of the Commission with reference to
designs submitted by you, Mr. John P. Stevenson, Architectural
Consultant, and Mr. Harley Stevenson, Consulting Landscape Architect,
for World War II Cemetery.
The Commission of the Site were well satisfied with the designs,
and as you will note they were well approved as to general spirit and grades
of burial areas, up to this stage.

For the Commission of the Site:

Sincerely yours,

William E. Harris,
Chairman.

Wm. E. Harris, Secretary,
The American Battle Monuments Commission,
Washington Building,
Washington, D.C.



INTERIOR BUILDING,
WASHINGTON, D. C.

Major Gilmore D. Clarke, Chairman
Commission of Fine Arts
145 East 32nd Street
New York 16, N. Y.

November 5, 1947

Subject: Recommendation for alterations
in the Washington Monument.

My dear Major Clarke:

Transmitted herewith is a copy of the National Park Service's comments on the suggestions contained in your letter of June 27, 1947, for improving the appearance of the public space in the base of the Washington Monument.

Sincerely yours,

U. S. Grant, 3rd
Major General, U.S.A., Ret.
Chairman

1 enclosure.

General U. S. Grant, Chairman, NCP & PC

October 30, 1947

Hillary A. Telson, Acting Associate Director, ~~National Capital Parks~~
National Park Service.

Washington Monument Entrance Space.

The suggestions which the Commission of Fine Arts made for improving the appearance of the public space in the base of the Washington Monument have been brought to the attention of the National Park Service for comment. This Office is extremely sympathetic with the Commission's desire to lend greater dignity to this space and requested the National Capital Parks Office to examine the suggested redesign to determine the problems which would be involved if it were carried out. Excerpts from the memorandum prepared by that Office on the subject follow:

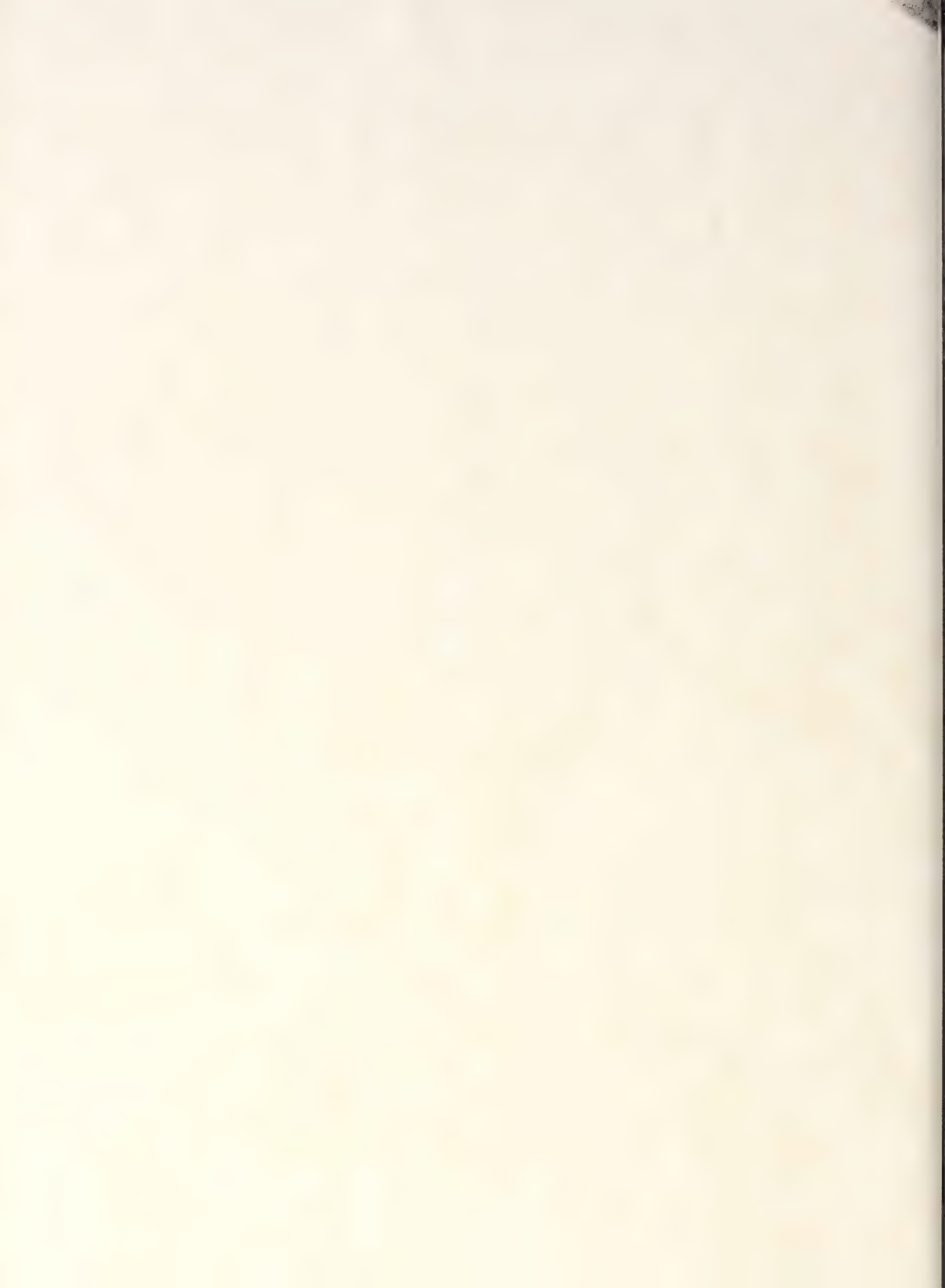
"The next to the last paragraph of Mr. Clarke's letter indicates that in the Commission's opinion, the redesigned space might 'be visualized as a square space --- (with) bronze entrance doors --- etc.' After further discussion of possible embellishments, we have the statement: 'Stone steps would be built, one narrow flight on each side of the hall; thus the elevator would not be in evidence when the visitor entered the Monument.'

"The last sentence of the paragraph referred to above was quoted in full, since it appears to be the main clue to what the Commission had in mind. The great bulk which the elevator and its supporting construction makes in the entrance level to the Monument is such that there would be no way by which it 'would not be in evidence' except by removing it from the area completely. The interpretation which has been placed on the Commission's recommendations therefor, is that it was their intention to stop the elevator at some upper level, to which access would be had by means of the 'stone steps'. This would clear out the entrance space for such treatment as was further suggested.

"Any attempt to redesign the space as suggested thus resolves itself into a consideration of the means by which the elevator may be stopped at some upper level. At present, the elevator shaft and the stairs are each supported by a set of four iron columns arranged in two squares, one within the other. These sets are tied together along their sides and to each other diagonally at the corners. It is assumed that it would be necessary to remove this construction in toto in order to create a space which might be treated with the dignity considered desirable, since it is difficult to imagine that the space could be treated attractively if it were cluttered up with eight pipe columns.

"Further consideration is therefore based on the conception of an open room without internal supports.

"In order to produce this effect it would be necessary to provide some method of cross supports in the nature of beams upon which the corner columns of the elevator shaft could be carried for the remainder of their height. The precise height at which this construction could be provided cannot be determined without detailed engineering study, but it may be safely assumed that it will be more than 20 feet above the present floor level. There are three



factors which enter into this assumption. The first is an acceptable height for the entrance hall which is tentatively set at about 12 feet. The second factor is the depth and location of the members supporting the shaft above. The third factor, which is determinable, is the space required for bumpers at the bottom of the shaft. The present shaft terminates in a pit extending 8'0" below the floor. This space is occupied by bumpers which are a part of the necessary devices essential to the safe operation of the elevator and cannot be dispensed with.

"We have then, a minimum of 20 feet known distance to which must be added an allowance for ceiling and beam construction. It should be noted that the design of the beams is a matter for considerable thought. When it is recalled that the function of the bumpers at the shaft bottom is to break the impact of the elevator in case it should become out of control and the side controls be inoperable, it is obvious that the beams must be designed to resist this impact. Further, the load transmitted to them must be transferred to the ground through vertical supports or piers which would be adjacent to the outside walls but may possibly not be permitted to be in contact with them.

"It will be seen from this discussion that the structural changes required by the suggested redesign would be extensive. It is agreed that these changes are not impossible, although considerable doubt has been expressed by all those consulted as to the proper design of the supporting members to withstand possible impact. Detailed engineering analysis will be required to decide this point, which will also have some bearing on the arrangement of the stairs. It has been found possible to provide these, within certain limitations, in such a way that separated traffic may be maintained for a portion of the distance with two way traffic for the remainder. This arrangement is, of course, tentative and was worked out in an effort to see if something could be done. The requirements of the supporting construction above referred to may greatly affect any stair arrangement."

The memorandum concludes with a listing of four points to which particular attention is directed. These are:

"A. It will be necessary for those who use the elevator, which means in effect, all those who visit the Monument, to walk up perhaps 24 feet of stairs to reach the platform - about 41 steps.

"B. There is the question of safety involved in suspending an elevator this distance above the floor.

"C. The design of the structural elements to support the elevator shaft and transfer the loads to the earth requires much study.

"D. The cost of the work cannot be adequately estimated until the engineering features have been at least tentatively designed, but it is believed that it will be great."

It appears from this preliminary report that it would be an undertaking of considerable magnitude and expense to redesign the public space of the Monument in accordance with the suggestions of the Fine Arts Commission.

The report also indicates that major problems of a structural and engineering nature need to be solved before the surface treatment could be properly designed. Further consideration of the Commission's suggestions would need to be based upon an exhaustive technical analysis of these problems before an estimate of the possible cost of the work could be established. The National Park Service does not have funds for this purpose available for expenditure at this time.

It is agreed that the point made by the Commission of Fine Arts relative to the appearance of the public space in the Monument is well taken but the information available at this time indicates that such a major change as has been proposed is not only of an extremely difficult and expensive nature but might prove, upon further analysis, to be impracticable of execution. Building Codes, for instance, are reluctant to permit the use of space under elevator shafts for any purpose but stopping devices.

The National Park Service has given some thought to the possibility of a modernization of existing facilities, including the redesign of the waiting room, elevator shaft and lobby on the entrance level, new entrance doors and some form of temporary shelter at the entrance, perhaps in the nature of a marquee, for summer months. We are desirous of rendering every assistance possible toward improving these conditions when funds may be made available for the purpose.

Hillary A. Tolson,
Acting Associate Director.

COPY
THE COMMISSION OF FINE ARTS
WASHINGTON

December 2, 1947.

Dear Mr. Demaray:

The Commission of Fine Arts, at their meeting on November 25, 1947, were pleased to discuss with you and Mr. Thompson, of the National Park Service, and with Major General U. S. Grant III (Retired) and Captain Chester Wells, representing the Washington National Monument Society, the suggestion made by the Commission of Fine Arts to improve the appearance of the interior of the lower part of the Washington Monument.

The Commission regret that conditions are found to be such as to make it impracticable to clear the ground floor of the elevator entrance. It would add greatly to the appearance of things at the entrance to this great National Monument if this could be done.

However, in the circumstances, the Commission of Fine Arts suggest that a restudy be made of the entrance to the Washington Monument, and the surrounding area as well, with a view to improving conditions there.

The Commission recommend that this project be undertaken as part of the program for the Sesquicentennial Celebration in the year 1950. If this is done, the Commission will welcome sketches for the project at a meeting some time in the near future.

For the Commission of Fine Arts:

Sincerely yours,

Hon. A.E. Demaray, Associate Director,
National Park Service,
Department of the Interior,
Washington, D.C.

Gilmore D. Clarke,
Chairman.

December 2, 1947

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on November 27,

1947, were pleased to discuss with you and Mr. Thompson, of the

National Park Service, and with Major General H. H. Clark III (Retired)

and Captain Chester Wells, representing the Washington National Monument

Society, the suggestions made by the Commission of Fine Arts to improve

the appearance of the interior of the lower part of the Washington Monument.

The Commission regret that conditions are found to be such as to

make it impracticable to clear the ground floor of the elevator entrance.

It would add greatly to the appearance of things at the entrance to this

great National Monument if this could be done.

However, in the circumstances, the Commission of Fine Arts suggest

that a restudy be made of the entrance to the Washington Monument, and

the surrounding area as well, with a view to improving conditions there.

The Commission recommend that this project be undertaken as part

of the program for the Twenty-fifth Anniversary in the year 1950. If

this is done, the Commission will welcome sketches for the project at a

meeting some time in the near future.

For the Commission of Fine Arts:

Sincerely yours,

Hon. E. A. Tamm, Associate Director,

National Park Service,

Department of the Interior,

Washington, D. C.

William D. Latta,

Chairman.

COPY

THE COMMISSION OF FINE ARTS
Washington

December 1, 1947.

Dear Mrs. Ross:

The sketch for the Treasury Department Exceptional Civilian Service Medal, submitted with your letter of November 5th, received the attention of the Commission of Fine Arts at their meeting on November 25, 1947. The sketch received the particular attention of the Honorable Lee Lawrie, sculptor member of the Commission.

The Commission suggested that, instead of incorporating a large part of the south facade of the Treasury Department building on the reverse of the medal, only the central element of the south facade be shown, namely the entire width of the pediment, omitting the flag and flag pole. The Commission also suggest adding stars in the vacant space which may be left over the pediment. If you concur in these suggestions it would be well to have a new model prepared of the reverse. The Commission feel that a design along the lines herein suggested will result in an eminently satisfactory medal.

The obverse of the medal is approved.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman,

Honorable Nellie Tayloe Ross
Director of the Mint,
Treasury Department,
Washington, D.C.

EXHIBIT L

THE COMMISSION OF THE ARTS
WASHINGTON

December 1, 1947

Dear Mr. Board:

The sketch for the Treasury Department Departmental
Civilian Service Medal, submitted with your letter of November 25th,
received the attention of the Commission of the Arts at their meet-
ing on November 25, 1947. The sketch received was particularly at-
tention of the Honorable Lee J. Harris, sculptor member of the
Commission.

The Commission suggested that, instead of incorporating a
large part of the south facade of the Treasury Department Building
on the reverse of the medal, only the central element of the south
facade be shown, namely the entire width of the pediment, omitting
the flag and flag pole. The Commission also suggested setting stars
in the vacant space which may be left over the pediment. If you
concur in these suggestions it would be well to have a new model pre-
pared of the reverse. The Commission feel that a design along the
lines herein suggested will result in an eminently satisfactory medal.

The reverse of the medal is approved.

For the Commission of the Arts:

Sincerely yours,

William H. Claff,
Chairman

Honorable Nellie Taylor Ross
Director of the Arts,
Treasury Department,
Washington, D.C.

ENCLOSURE

November 17, 1947

SECRET

Honorable Gilmore D. Clarke, Chairman
The Commission of Fine Arts
Interior Department Building
Washington, D.C.

Dear Mr. Clarke:

I am forwarding to you, by hand, the design for the proposed new fifty cent piece which is to be minted in the near future.

Since the original models of the obverse were made, there have been several changes which were effected by engraving directly in the master die. A lead strike from such master die is enclosed. It is complete in every respect except for the insertion of the date in lieu of the four X's which now appear on the obverse.

The obverse design was prepared by the late John R. Sinnock, Chief Sculptor and Engraver, of the Mint. It is slightly different, particularly in regard to the low relief which it now has, from the likeness of Benjamin Franklin which appears on a special Mint list medal which was authorized in 1933 and which was also designed and sculptured by Mr. Sinnock.

The reverse of the proposed coinage design is similar to that which appeared on the Sesquicentennial half dollar authorized by the Congress on March 3rd, 1925. Modifications in the latter design have been made to conform to statutory requirements relative to inscriptions and devices which are to appear on regular issue United States coinage. The Sesquicentennial half dollar was also designed and modeled by Mr. Sinnock.

The law provides that "Upon the coins there shall be the following devices and legends. Upon one side there shall be an impression emblematic of liberty, with an inscription of the word "Liberty" and the year of the coinage, and upon the reverse shall be the figure or representation of an eagle, with the inscriptions "United States of America" and "E Pluribus Unum", and a designation of the value of the coin; but on the dime, 5 , and 1-cent pieces, the figure of the eagle shall be omitted; and the motto "In God We Trust" shall be inscribed ~~prior to May 18, 1908~~ ^{(U.S.C.A., Title 31,} on the denominations of silver coins on which it was inscribed prior to May 18, 1908." (U.S.C.A., Title 31, Ch. 8, Sec. 324).

EXHIBIT M

The design of the reverse, you will note, features the Liberty Bell. This, for the first time, represents a departure from the conventional design of our half (as well as the quarter) dollar pieces since until now the reverse of these regular issue coins consisted primarily of a figure of an eagle.

The motto, "In God We Trust", is required to be inscribed on the half dollar piece.

I regret that at the moment photographs are not available of these proposed designs. Be assured, however, that a set will be sent to you as soon as available.

A prompt expression from your Commission as to the artistic merits of the proposed coinage design will be appropriated, together with return of the material submitted herewith.

Until such time as announcement is made by the Treasury Department, this matter has been classified as Secret.

Very truly yours,

Leland Howard,
Acting Director of the Mint.

COPY

EXHIBIT M

The design of the reverse, you will note, features the Liberty Bell. This, for the first time, represents a departure from the conventional design of our half (as well as the quarter) dollar pieces since until now the reverse of these regular issue coins carried primarily a figure of an eagle.

The motto, "In God We Trust", is required to be inscribed on the half dollar piece.

I regret that at the moment photographs are not available of these proposed designs. We assured, however, that a set will be sent to you as soon as available.

A formal recommendation from your Commission as to the artistic merits of the proposed design will be appreciated, together with return of the material submitted herewith.

With much time in common, it is hoped that the Treasury Department, this matter has been classified as secret.

Very truly yours,

Isabel Howard,
Acting Director of the Mint.

ENCLOSURE

The Commission of Fine Arts

Washington

December 1, 1947

Dear Mrs. Ross:

The Commission of Fine Arts, at their meeting on November 25, 1947, gave careful consideration to your letter of November 17th and to the designs submitted therewith for the proposed new fifty-cent piece which, as you state, is to be minted in the near future. The designs received the particular attention of the Honorable Lee Lawrie, sculptor member.

The Commission recognized good workmanship in the head of Benjamin Franklin, as portrayed on the medal by the late Mr. Sinnock.

However, the Commission are not satisfied with the model of the reverse. The eagle shown on the model is so small as to be insignificant and hardly discernable when the model is reduced to the size of a coin. The Commission hesitate to approve the Liberty Bell as shown with the crack in the bell visible; to show this might lead to puns and to statements derogatory to United States coinage.

The Commission disapprove the designs.

For a coin as important as the fifty-cent piece, the Commission recommend a limited competition, in which some of the ablest medallists of the country would be invited to participate. What St. Gaudens, Fraser, Weinman, and MacNeil have accomplished in producing notable designs for coins that are acknowledged as works of art, could be repeated in this instance.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Nellie Tayloe Ross,
Director of the Mint,
Washington, D.C.

EXHIBIT M - 1

Memorandum

January 10, 1927

The Commission of Fine Arts, at their meeting on January 10, 1927, have examined the design for the medal of the American Centennial Exposition to be held in 1926-1927. The design is a circular medal with a central figure of a woman standing on a globe, holding a torch in her right hand and a scroll in her left. The scroll contains the words "AMERICAN CENTENNIAL EXPOSITION 1926-1927". The design is approved by the Commission of Fine Arts.

The Commission of Fine Arts has also examined the design for the medal of the American Centennial Exposition to be held in 1926-1927. The design is a circular medal with a central figure of a woman standing on a globe, holding a torch in her right hand and a scroll in her left. The scroll contains the words "AMERICAN CENTENNIAL EXPOSITION 1926-1927". The design is approved by the Commission of Fine Arts.

However, the Commission of Fine Arts has also examined the design for the medal of the American Centennial Exposition to be held in 1926-1927. The design is a circular medal with a central figure of a woman standing on a globe, holding a torch in her right hand and a scroll in her left. The scroll contains the words "AMERICAN CENTENNIAL EXPOSITION 1926-1927". The design is approved by the Commission of Fine Arts.

The Commission disapprove the design.

For a coin as important as the fifty-cent piece, the Commission recommend a limited competition, in which some of the ablest medallists of the country would be invited to participate. What St. Gaudens, Fraser, Newman, and MacNeil have accomplished in producing notable designs for coins that are acknowledged as works of art, could be repeated in this instance.

Very truly yours,

Chairman

Director of the Mint

Director of the Mint
Washington, D.C.

DRAFT OF BILL

RESOLVED BY THE SENATE AND HOUSE OF REPRESENTATIVES OF THE UNITED STATES OF AMERICA IN CONGRESS ASSEMBLED, That the Secretary of the Interior be, and he is hereby, authorized to secure competitive designs, according to such regulations as he may adopt, for a memorial fountain to Pierre Charles L'Enfant, author of the original Plan for the City of Washington made in the year 1791, and for a location on public grounds in the District of Columbia, owned by the United States; Provided, That both design and location shall have the approval of the National Commission of Fine Arts and the National Capital Park and Planning Commission.

2. There is hereby authorized to be appropriated the sum of \$30,000 for the purpose of securing competitive designs for this memorial.

EXHIBIT N

RESOLVED BY THE SENATE AND HOUSE OF REPRESENTATIVES OF THE UNITED STATES
OF AMERICA IN SENATE RESOLUTION, That the Secretary of the Interior be, and he
is hereby, authorized to secure competitive designs, according to such regulations
as he may adopt, for a memorial fountain to place Charles L. McNair, author of
the original plan for the City of Washington made in the year 1791, and for a
location on public grounds in the District of Columbia, owned by the United States;
Provided, That both design and location shall have the approval of the
National Commission of Fine Arts and the National Capital Park and Planning Com-
mission.

2. There is hereby authorized to be appropriated the sum of \$20,000

for the purpose of securing competitive designs for this memorial.

The Commission of Fine Arts

Washington

December 1, 1947

Dear Mr. Orr:

With reference to the Statue of Nathan Hale, I am enclosing a newspaper clipping of November 26th, from which you will note that the statue is in place. Both Mr. Lawrie and I saw it on the evening of November 25th, and we are satisfied with the setting.

There remains the task of gilding the letters of the inscription. We have secured an offer from Mr. Samuel Hanlein, 934 D Street, N.W., Washington, D.C. to do this work for \$160. He advises that whereas before the War gold leaf cost \$7.50 a package, it now cost \$30 a package; and instead of workmen being paid \$9.00 a day they now receive \$18.00 a day. Hence the increase in cost for such work.

The Commission believe that it is important to have the letters gilded, as the inscription is scarcely readable a few feet away. The letters appear to have been sand-blasted instead of being carved; in any event, they are too rough to receive gold leaf without first being carefully filed.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Douglas W. Orr, F.A.I.A.,
96 Grove Street,
New Haven, Conn.

encls

EXHIBIT O

Washington

January 1, 1915

Dear Mr. [Name]

With reference to the letter of January 28th, I am glad to hear that the matter is in progress. I have been very busy with the work of the Commission, but I have been able to find time to look into the matter. I am sure that the Commission will be able to do the best possible thing for the country.

There remains the question of giving the Commission the necessary powers. I have been very busy with the work of the Commission, but I have been able to find time to look into the matter. I am sure that the Commission will be able to do the best possible thing for the country.

The Commission believes that it is necessary to have the necessary powers, and the Commission is sure that it will be able to do the best possible thing for the country.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Woodrow Wilson,
2000 [Address]
New Haven, Conn.

cc: [Name]

COPY

NATIONAL CAPITAL PARK AND PLANNING COMMISSION

INTERIOR BUILDING,
Washington, D. C.

Major Gilmore D. Clarke
Chairman, Commission of Fine Arts
Interior Building
Washington, 25, D.C.

November 20, 1947.

Subject: Comprehensive Plan - Municipal Art.

My dear Major Clarke:

As mentioned to Mr. Caemmerer when he met with our Commission on October 31, we are endeavoring to prepare a COMPREHENSIVE PLAN for the District of Columbia and Environs.

We feel that part of the great attraction for visitors to Washington includes what is generally known as "MUNICIPAL ART." This includes such outdoor features as monuments, statues, fountains, memorials, etc.

In order that this COMPREHENSIVE PLAN should not overlook the vital importance of future developments in this field, we would very much appreciate the suggestions and comments of your Commission in this respect.

Our objective is to develop A CAPITAL CITY BEFITTING A GREAT NATION. We envision Washington as a nation-wide Mecca so fine and completely satisfying as to continuously attract annually thousands of visitors — not only citizens of the United States, but of foreign countries as well. We hold that Washington should so interest all Americans and so appeal to their national pride that they will desire to include the seat of their national government in their travels whenever possible.

In view of the fact that modern Americans now spend so much of their time out of doors, appropriate exterior municipal art would seem to be just as essential to urban development as interior paintings and other fine arts are desirable for homes and museums. Various national capitals elsewhere have recognized this trend.

As the manuscript of our report should be ready for the printer by June 30, 1948, we will appreciate your views at your earliest convenience.

Thanking you for your continued cooperation, we remain

Sincerely yours,

U. S. Grant, 3rd
Major General, U.S.A., Ret.
Chairman

EXHIBIT P

WASHINGTON, D. C.

October 20, 1965

Major William L. Davis
Chairman, Committee of Plans and
Interior Building
Washington, D. C.

Subject: Comprehensive Plan - Summary

My dear Major Davis:

As mentioned to Mr. [Name] when he met with our delegation on October 11, we are endeavoring to prepare a COMPREHENSIVE PLAN for the District of Columbia and Environs.

We feel that part of the great attention for visitors to Washington includes what is generally known as "QUALITY OF LIFE". This includes such outdoor features as monuments, statues, fountains, sculpture, etc.

In order that this COMPREHENSIVE PLAN should not overlook the vital importance of future developments in this field, we would very much appreciate the suggestions and comments of your delegation in this regard.

Our objective is to develop a COMPREHENSIVE PLAN for the DISTRICT OF COLUMBIA and Environs as a nation-wide focus on this and particularly relating to the outstanding architectural landmarks of visitors — not only citizens of the United States, but of foreign countries as well. It is our intention to include all landmarks and to appeal to their national pride that they will desire to include the best of their national government in their travels whenever possible.

In view of the fact that outdoor features now appear to be of little time out of doors, appropriate exterior landmarks of the world seem to be just as essential to urban development as interior buildings and other fine arts are desirable for homes and business. Various cultural aspects elsewhere have recognized this trend.

In the preparation of our report, we have been very much aided by the assistance of our [Name] and your [Name] [Name].

Thanking you for your continued cooperation, we remain,

Sincerely yours,

W. L. Davis, Jr.
Major William L. Davis, Jr.
Chairman

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., January 14, 1948

The fourth meeting of the Commission of Fine Arts during the fiscal year 1948 was held in its office in the Interior Department Building on Wednesday, January 14, 1948. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Sterne,
Mr. Murphy,
Mr. Lawrie,

also H. P. Caemmerer, Secretary and

Administrative Officer.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the meeting of the Commission of Fine Arts held on November 25, 1947, were approved.
2. MARINE MEMORIAL: The Chairman read a letter received from the Secretary of the Navy, Hon. John L. Sullivan (Exhibit A), and one from the Acting Secretary of the Navy, Hon. John N. Brown (Exhibit B), advising that they wish to cooperate with the Commission of Fine Arts in the matter of securing a suitable design for the Marine Memorial. The Commission expressed their appreciation of this.
3. THOMAS JEFFERSON MEMORIAL: The Secretary brought to the attention of the Commission a set of photographs of models submitted in competition several years ago for the statue of Thomas Jefferson. The Commission inspected them and decided to have a photostat set of prints of them placed with the Minutes of the Commission Meeting on November 25, 1947, when the subject was considered.
4. SOUTH PORTICO OF THE WHITE HOUSE: The Commission took note of numerous protests that have appeared in the Press recently against the erection of the second floor porch in the South Portico of the White House, and decided to make some of them a part of these Minutes (Exhibit C), as well as certain

MINUTES OF MEETING OF THE COMMISSION ON THE FUTURE OF THE

Held in Washington, D.C., January 14, 1945

The first meeting of the Commission on the Future of the Navy was held in its office in the Executive Department Building on January 14, 1945.

The following members were present:

Mr. Charles G. Ladd, Chairman
Mr. E. A. Tamm
Mr. J. Edgar Hoover
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn
Mr. Nease
Miss Gandy

Also present: Mr. J. P. Connelley, Secretary

Administrative Officer

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The minutes of the

meeting of the Commission on the Future of the Navy, held on November 12, 1944, were approved.

2. READING OF LETTERS: The Chairman read a letter received from the Secretary

of the Navy, Hon. Frank B. Rowan (Exhibit A), and one from the Acting Secretary

of the Navy, Hon. John H. Brown (Exhibit B), advising that they wish to cooperate

with the Commission on the Future of the Navy in the study of the subject of the future of the

the Marine Corps. The Commission expressed their appreciation of this.

3. READING OF LETTERS: The Secretary brought to the attention of

the Commission a set of suggestions of subjects suggested in cooperation with

the Navy and the Army of the Future. The Commission expressed their

and decided to have a group of members of the Commission study the subject

of the Commission's study on January 15, 1945, when the subject was considered.

4. READING OF LETTERS: The Commission took note of the

proposals that have been made in the past regarding the future of the

second floor level in the main part of the White House, and decided to

take some of them as part of these minutes (Exhibit C), as well as certain

The Secretary called attention to a law (16 Stat., p.311) approved July 15, 1870, which provides that "Hereafter no alteration shall be made, or work done upon the treasury building, except for ordinary repairs, except upon authorization of and in accordance with specific appropriations therefor," and suggested it be made applicable to the White House. The Commission took note of this law and decided to keep it in mind for future reference.

5. ANDREW W. MELLON MEMORIAL FOUNTAIN: Chairman Clarke reported that he had a talk with Capt. Whitehurst, Director of Highways, yesterday, regarding the proposed Underpass on Pennsylvania Avenue at Fourth Street; that Capt. Whitehurst has a scheme for channeling traffic on the surface that may work for a while, but the layout of the fountain is not affected by it.

Mr. Finley said that he had heard the Memorial Committee has selected an architect and that they are about to get a sculptor. Thereupon a preliminary design is to be submitted to the Commission for consideration.

6. WORLD WAR II MEMORIAL AT ROCK ISLAND, ILLINOIS: The Commission considered a design submitted by the American Battle Monuments Commission for a World War II Memorial to be erected at the Arsenal at Rock Island, Illinois. The design suggested an Army Post flagpole in connection with the Memorial. Mr. Clarke remarked, "Nothing would be in scale with that horrible flagpole," and recommended that the memorial be divorced from the flagpole and put somewhere else, and that they employ an architect to make a design. The Commission concurred.

Mr. Aldrich suggested an architect member of the Illinois Chapter of the A.I.A. be chosen and the Commission considered this to be a good suggestion. The American Battle Monuments Commission was informed accordingly. (Exhibit D).

7. POLICE PRECINCT STATION: Mr. Merrel A. Coe, Municipal Architect, submitted a revised design for a Police Precinct Station to be built at 42nd Street and Benning Road, Northeast. The Commission inspected the design and approved it. (Exhibit E)

The Secretary called attention to a law (18 Stat., 441) approved July 18, 1890, which provides that "hereafter no reservation shall be made by the Secretary upon the authority of the President, except for military purposes, except upon authorization of and in accordance with specific appropriation laws." The Commission took note of this law and decided to keep it in mind for future reference.

2. **GENERAL PRINCIPLES OF DESIGN:** Chairman Clarke reported that he had a talk with Capt. Whistler, Director of Highways, regarding the proposed highway on Pennsylvania Avenue at Fourth Street; also Capt. Whistler has a scheme for channeling traffic on the avenue and may work for a while, but the layout of the fountain is not affected by it.

Mr. Taylor said that he had heard the Technical Committee had selected an architect and that they were about to get a design. However, a preliminary design is to be submitted to the Commission for consideration.

3. **FOUNTAIN DESIGN AT NEW YORK:** The Commission considered a design submitted by the American Institute of Architects for a fount in New York to be erected at the Grand Central Station, Illinois. The design suggested an arch of four fluted columns in connection with the fountain. Mr. Clarke remarked, "nothing would be so foolish as to have fluted columns," and recommended that the fountain be divorced from the fluted columns and put somewhere else, and that they employ an architect to make a design. The Commission considered Mr. Abbott suggested an architect member of the Illinois Chapter of the A.I.A. be chosen and the Commission considered this to be a good suggestion.

The American Institute of Architects was informed accordingly. (Exhibit D).

4. **FOUNTAIN DESIGN AT NEW YORK:** Mr. Taylor A. J. J., Principal Architect, submitted a revised design for a fount fountain to be built at Grand Street and Madison Street, New York. The Commission considered the design and approved it. (Exhibit E)

8. NEW COURT HOUSE: Hon. W. E. Reynolds, Commissioner, accompanied by Mr. Gilbert Stanley Underwood, Supervising Architect, Public Buildings Administration, and Mr. Louis Justement, architect, presented a model for the new Court House to be built at Third Street on Constitution Avenue.

Mr. Justement explained the model.

There was some discussion about the treatment of the entrance on the west side, and it was agreed that it should be simplified somewhat. Mr. Sterne suggested sculptured bronze doors. Mr. Underwood indicated that heavy bronze doors are impractical in an office building of this character, inasmuch as they are kept open most of the time so that very few people ever see them.

The Commission made several suggestions in matters of detail, which are to be embodied by the architect in the final design. These referred in particular to (1) the treatment of the steps along Constitution Avenue, (2) the flagpole, (3) the terrace and the terrace walls along Constitution Avenue, (4) a restudy of the west entrance, and (5) the sculptural ~~in~~ embellishment at the south and west entrances and of the base of the flagpole.

The Commission approved the model in general subject to these suggestions, and requested a resubmission of the design for final approval. Mr. Reynolds was informed accordingly (Exhibit E).

9. GREAT PLAZA IN THE "TRIANGLE": In accordance with arrangements made, the Commission discussed the subject of "rehabilitating" the Great Plaza in the "Triangle" south of Pennsylvania Avenue, opposite the Department of Commerce Building, with Hon. W. E. Reynolds, Commissioner of Public Buildings, and representatives of the District of Columbia Traffic Department. Mr. Reynolds said:

"Some years ago there was a plan developed that largely

eliminated parking in that area. I think it was reduced to some 300 cars. We are presently parking about 1100 cars there. There are two things that have developed that perhaps need consideration.

The District is working on a parking problem for the whole metropolitan area, primarily for the downtown section of Washington. I have been working with this group a great deal, and it is taking various forms and suggestions, such as fringe parking and things of that nature, which have developed rather successfully in one or two cities, especially St. Louis. I understand it is quite successful there.

This area is about the only area that we have in the Triangle group for parking, and it is very difficult to develop any other additional parking areas there, unless you go on to the Mall.

In the whole development of a metropolitan center a matter of the greatest importance is the public transportation, because that carries the major portion of the people. I have had some discussions with the Capital Transit Company. Some three or four years ago the buses were congregating down in that area but would have to go on down and congest the streets to the east. We finally permitted them to come in and make a turn around just west of the Post Office Building. . . . It is one of their major terminals in the downtown area. . . . The only suggestion that I have to make at the moment is this, that that area be depressed somewhat from what it is now, and with the proper planting I believe you could block out most of the cars and still get considerably more than 350. As a matter of fact, I would like to double it, if possible, but that depends upon further study. We did make an analysis of what it would cost to put in an underground garage in that location. It would cost a tremendous amount of money because of the subsurface conditions. . . ."

Chairman Clarke said, "I feel, as far as speaking for this Commission, that we would rather have a park area there than anything else, a place where the employes can go out in the middle of the day and have a place for recreation. But, on the other hand, we cannot ignore the practical factors of the parking of cars. Unfortunately, it has gotten off to a precedent where they park 1,000 or 1,200 cars there, and it is hard to break that. . . . If you have to have cars, then it seems unreasonable to expect that they could be underground, because if you had them underground, you would have to build a roof heavy enough to carry a load of fill. You certainly would not want pavement in there with that great expanse; you would have to have grass or something like that. Where you happen to have rows of trees, it would take four feet of fill, and that, of course, would force you down a good way."

Chairman Clarke suggested, "A study of a depressed court for parking over such area as would be reasonable, leaving enough around the edges for some trees, and in the parking space have the car rows sixty feet apart, leaving a space of eight feet, let us say, or something like that, where you could put rows of trees, sixty feet apart, across the whole court, ultimately forming a canopy over the whole area."

General Grant remarked, "Personally, I feel that just what you have been talking about is the solution, that is to say, to depress the parking space so that you would not be looking right into the engines of the cars; you will be looking over their tops to some extent. Plant trees in there, which in a few years would screen the whole thing off." It was said cars are beginning to be about 5 1/2 feet high.

Continuing, Chairman Clarke said, "If you could have a series of lanes, those lanes could be 55 instead of the customary 60 feet between curbs, then an island of about 8 feet, because the overhang would hit a tree. You could have rows of trees though there 63 feet on center. I should think a canopy of trees would be handsomer than any cover which you might put over it that would be structural. Then by depressing them and leaving enough on the sides so that you could get some recreation space for employees in the middle of the day (buses would only go in the morning and at night), presumably they would be in the nature of paths when the buses are not using them. The employees are not going to be there in the evenings anyway. Then with a fairly wide hedge to give a proper edge to the buildings, with a terrace and these cars in a parked area, with a canopy of trees, I would think that would be a fairly satisfactory solution."

General Grant said, "Personally, I would like to see that tried, because I believe that as far as looks go you are going to find it a very satisfactory solution, yet it is one of the things that has not actually been done here any place that I know of."

Mr. Reynolds remarked, "Except Clyde Nichols is doing it in Kansas City." . . . What I thought was that if you could drop this pavement about three feet and then had a three-foot hedge around where the cars are, you never would see the cars from the street."

In connection with the driveways, General Grant suggested a black-top pavement, instead of concrete, as they would be less glary and hot in summer.

A report, suggesting that a study be made along the lines above stated, namely for a depressed area to accommodate a tree planted parking space for a limited number of automobiles, was sent to Mr. Reynolds (Exhibit G). It was also suggested that the project be undertaken in time for completion for the Sesquicentennial Celebration in the year 1950.

10. ARLINGTON MEMORIAL BRIDGE STATUARY: Chairman Clarke informed the Commission that functions of the Arlington Memorial Bridge Commission have been transferred to the National Park Service, and that, since there is authorization left of about a million dollars to complete the project, he would suggest legislation by Congress for funds to cast the Fraser and Friedlander groups in time for completion by 1950, the Sesquicentennial.

Mr. Harry T. Thompson, Assistant Superintendent, National Capital Parks, was present to discuss the subject with the Commission.

Chairman Clarke asked as to the possibility of having the casting done in Belgium, France or Italy. Mr. Thompson replied, "This past summer Mr. Fraser canvassed certain foundries in Europe, and in his canvass he got one estimate for the casting of his two groups only from the foundry in Paris. They quoted him a price of 212,000 American dollars for his two figures laid down only in Paris, and he to pay the freight. If that is any criterion, that would mean that four figures, plus transportation, would probably run to half million dollars. So in the letter that I wrote to Congressman Lodge I mentioned it, but I did not even give him a copy of the foundry's letter, because I did not even consider it competitive with the American foundries. That is all I have to go by."

Mr. Sterne remarked that the bronze and models would have to be transported and the completed figures would have to be returned at the expense of the United States Government. This would add to the cost.

The Commission thereupon decided to send a letter to Congressman John D. Lodge, of Connecticut, with draft of a Bill providing for an appropriation of \$185,000 to cast these four equestrian groups in bronze, in time for the Sesquicentennial Celebration in 1950 (Exhibit H).

11. ARTICLE ON MUNICIPAL ART: The Commission were in doubt as to what Major General U. S. Grant III, Chairman, National Capital Park and Planning Commission, had in mind, when he suggested recently an article from the Commission of Fine Arts on the subject of "Municipal Art" to be included in the forthcoming Report on "A Comprehensive Plan for the City of Washington." The subject is to be discussed with General Grant at the next meeting of the Commission.

12. SESQUICENTENNIAL MATTERS: The Secretary reported that, since the Sesquicentennial Commission is giving consideration to plans for the Celebration in the year 1950, as also estimates of appropriations for them, he thought it

...in Belgium, France or Italy. Mr. Thompson replied, "This point cannot ... Mr. Fraser suggested various locations in Europe, and in his answer he ... not estimate for the cost of his two groups only from the money in ... They quoted him a price of \$12,000 American dollars for his two groups ... down only in Paris, and he was very sure. It was in any case ... first group mean that four figures, plus transportation, would probably run to ... half million dollars. So in the letter that I wrote to Congressman Lodge ... I mentioned it, but I did not even give him a copy of the forty-two letter, ... because I did not even consider it representative with the American Committee. ... That is all I have to say."

Mr. Thompson mentioned that the French and British would have to be transported ... and the completed figures would have to be returned at the expense of the ... United States Government. This would add to the cost. ... The Commission therefore decided to send a letter to Congressman John ... Lodge, of Connecticut, with draft of a bill providing for an appropriation of ... \$12,000 to each of the two groups in Europe, in time for the ... Bicentennial Celebration in 1950 (Exhibit H).

II. ARTICLE ON MUNICIPAL ART: The Commission were in doubt as to what ... Major General U. S. Grant III, Chairman, National Capital Park and Planning ... Commission, and in time, when he suggested recently an article from the Commission ... at this time on the subject of Municipal Art to be included in the forthcoming ... report as "A Comprehensive Plan for the City of Washington." The subject is to ... be discussed with General Grant at the next meeting of the Commission.

III. BICENTENNIAL CELEBRATION: The Executive Committee met, since the ... Bicentennial Commission is giving consideration to plans for the celebration ... in the year 1950, as also the matter of transportation for them, he thought it

would be in the interests of the National Capital to have a joint session of the present and former members of the Commission of Fine Arts some time during that year. The expense of such a meeting would be about \$1500.

Chairman Clarke stated that he felt there would be opposition in Congress to appropriating money for such a meeting, at the expense of the Government, and the other members of the Commission seemed to concur.

13. SHIPSTEAD-LUCE ACT SUBMISSIONS:

(a) The Commission considered an application (No. 1168) for an advertising sign on the new R. F. C. Building, opposite the northwest corner of Lafayette Park, at 1623-21-19 H Street, N.W., proposed for erection by the "Hot Shoppes" Restaurant Company,

The Commission disapproved the numerous large signs and plaques proposed. The Commission decided that only one sign, not to exceed 25 square feet, would be permitted, and the Inspector of Buildings was informed accordingly.

(b). Advertising sign for the B & O Railroad Company, on the R.F.C. Building above mentioned. Mr. D. Este Fisher, architect, of Baltimore, submitted a preliminary design, which indicated more than one hundred square feet of advertising space. He stated that the B & O Ticket Office is to be located there on the first floor.

The Commission disapproved the large signs proposed, and advised that a sign not to exceed 25 square feet would be permitted on the Connecticut Avenue side and a similar sign on the H Street side of the building; also the well-known B & O insignia showing the Capitol dome could be placed at the corner.

Mr. Fisher stated that he would give the matter further study and submit a revised design in due time.

14. OFFICE BUILDING ON CALVERT STREET, NEAR ROCK CREEK PARKWAY: Messrs. Adams and Petticord, architects, of Washington, submitted a design for a one-

would be in the interests of the National Capital to have a joint session of the present and former members of the Commission of this area some time during that year. The expense of such a meeting would be about \$1000. Chairman Clarke stated that he felt there would be opposition in Congress to appropriating money for such a meeting, as the expense of the Government and the other members of the Commission seemed to be small.

13. RECOMMENDATION FOR SUBMISSION:

(a) The Commission considered an application (No. 1100) for an advertising sign on the new B. & O. Building, opposite the northwest corner of Lafayette Park, at 1000-11th Street, N.W., proposed for erection by the "Boulevard Restaurant Company". The Commission disapproved the proposed sign and issued a subpoena. The Commission decided that only one sign, not to exceed 25 square feet, could be permitted, and the proposed sign was returned accordingly.

(b) Advertisement sign for the B. & O. Building Company, on the B. & O. Building above mentioned. Mr. D. W. Fisher, President, of Baltimore, submitted a preliminary design, which indicated more than one hundred square feet of advertising space. He stated that the B. & O. Ticket Office is to be located there on the first floor.

The Commission disapproved the large sign proposed, and advised that a sign not to exceed 25 square feet would be permitted on the Connecticut Avenue side and a similar sign on the B. & O. side of the building; also the well-known "B. & O. Building" sign, which is located on the corner of the corner.

14. Fisher stated that he would like the better of the two signs and would a revised design in due time.

14. OFFICE BUILDING ON CALVERT STREET, NEAR ROCK CREEK PARKWAY: Messrs. Adams and Associates, Architects, of Washington, submitted a design for a one-

story bank building proposed for erection on Calvert Street, near the Rock Creek Parkway. The design suggested a somewhat modern type of office building, to be faced at least in part with limestone.

The Commission made a few suggestions in matters of detail but in general considered the design to be acceptable. The architects stated that they would give the design further study and a final design will be submitted to the Commission through regular channels.

15. OFFICE BUILDING OPPOSITE THE DEPARTMENT OF JUSTICE BUILDING:

Messrs. Knoebel and Minor, of St. Louis, submitted a design for a one-story "City Bank Building" proposed for erection on Pennsylvania Avenue opposite the Department of Justice Building. It is to have limestone and granite exterior, with stainless steel trim. They stated it is to be a modern branch bank. Mr. Minor, the architect, stated that aluminum would be used in places where otherwise bronze would be used.

The Commission approved the design.

16. "HOOVER COMMISSION": Chairman Clarke reported that he had been appointed a member of a subcommittee on the "Hoover Commission" created to advise on the reorganization of the Executive Department of the Government, Ex-President Hoover being Chairman.

Mr. Clarke said he would not worry about the Commission of Fine Arts, since the annual appropriation is but \$12,000, but in the case of the National Capital Park and Planning Commission, with an appropriation of \$243,000 annually, it might be different.

General Grant said a part of that money is for buying park land, and that he hoped Chairman Clarke would see to it that both the Fine Arts Commission and the Park and Planning Commission are kept independent; otherwise neither Commission could function properly.

story back building proposed for erection on 41st Street, near the
Rock Creek Parkway. The Board suggested a somewhat modern type of office
building, to be based at least in part on limestone.

The Commission made a few suggestions in matters of detail and in
general considered the design to be acceptable. The architect stated
that they would give the design further study and a final design will be
submitted to the Commission through regular channels.

10. DESIGN BUILDING OFFICE OF THE DEPARTMENT OF JUSTICE BUILDING:

Edward H. Rossell and Minor, of St. Louis, submitted a design for a six-story
"city bank building" proposed for erection on Pennsylvania Avenue opposite
the Department of Justice Building. It is to have limestone and granite
exterior, with windows steel trim. They stated it is to be a private
office bank. Mr. Minor, the architect, stated that limestone would be
used in places where windows would be made.

The Commission approved the design.

11. ROYAL COMMISSION: Chairman Clarke reported that he had been
appointed a member of a subcommittee on the "Royal Commission" created to
advise on the reorganization of the Executive Department of the Government.
Mr. President Hoover being chairman.

Mr. Clarke said he would not worry about the Commission at this time,
since the annual appropriation is but \$12,000, but in the case of the
National Capital Park and Planning Commission, with an appropriation of
\$25,000 annually, it might be different.

General Grant said a part of that money is for buying land, and
that he hoped the Commission would see to it that that was done.
Commission and the fact that the Commission are both independent; they
also neither Commission would consider property.

Mr. Clarke said the Hoover Commission must report by May 31st and that he would keep the members of the Commission of Fine Arts and General Grant informed of any developments.

17. ANTENNAE FOR THE AMERICAN NATIONAL RED CROSS BUILDING: The Commission ratified the action of the Chairman in approving a design submitted by the American National Red Cross for an antennae on the top of their 18th and E Streets building (Exhibit I).

18. ARIZONA AVENUE: Major General U. S. Grant III, Chairman of the National Capital Park and Planning Commission, conferred with the Commission on the subject of developing Arizona Avenue. He said that the Highway Department of the District of Columbia proposes to construct a "freeway" through what is known as Glover Park. Back in 1923 Mr. Charles C. Glover gave 77 acres to the Government for this park and Mrs. Archbold gave an additional 29 acres. The Park and Planning Commission has proposed a "Glover Parkway" similar to the Rock Creek Parkway, which is much different from a "freeway." "If it is built as a freeway for trucks and every kind of traffic, and built by the District Highway Department, we know from experience that there will be a great deal of damage done." Legislation is pending in the Congress, but in view of opposition presented the Committee has postponed action until after the next meeting of the Park and Planning Commission. General Grant said he would appreciate the views of the Commission of Fine Arts on the subject.

The Commission considered the matter, and decided that they are opposed to the diversion of lands dedicated for park purposes for use by highways or freeways and, in particular, with reference to the first instance mentioned, the proposed freeway up the Foundry Branch Valley and what is known as Glover Park.

Mr. Clark said the House Committee was report by Mr. Clark and that he would keep the members of the Commission at this time and consider the subject of any developments.

17. MEMBERS FOR THE HOUSE COMMITTEE AND OTHER MATTERS:

Commissioner called the action of the Chairman in approving a decision of the House Committee and stated that an amendment on the day of March 10th and 11th was ordered (March 11).

18. ACTION TAKEN: Major General H. L. Grant III, Chairman of the National Capital Park and Planning Commission, conferred with the Commission on the subject of developing a road system. He said that the Highway

Department of the Interior of Columbia proposed a "freeway" through that is now in District Park. That is what Mr. Charles G. Brown gave to the Government for this road and Mr. Archibald gave an

additional \$5 million. The first and second Commission had proposed a "freeway" similar to the Rock Creek Parkway, which is much different from a "freeway." It is built as a freeway for trucks and every kind

of traffic, and built by the District Highway Department, we know from experience that there will be a great deal of damage done. Legislation is pending in the Congress, but in view of opposition presented the Commission

has postponed action until after the next meeting of the Park and Planning Commission. General Grant said he would appreciate the views of the Commission of Fine Arts on the subject.

The Commission considered the matter, and decided that they are opposed to the alteration of the Rock Creek Parkway for the purpose of changing it to a freeway, and in addition, with reference to the first instance mentioned, the proposed freeway of the Rock Creek Parkway and will be known as

District Park.

19. PORTRAIT OF ABRAHAM LINCOLN AT THE CAPITOL: At the request of Honorable David Lynn, Architect, of the Capitol, the Commission called at his office to inspect a portrait of Abraham Lincoln by Wm. N. Dovener.

The Commission inspected the portrait and decided, unanimously, that the portrait is a very poor representation of Abraham Lincoln (Exhibit J).

Mr. Lynn thereupon showed the Commission a portrait by Thorpe, which is in the Senate corridor. The Commission felt that it should be possible to secure a good portrait of Abraham Lincoln for the United States Capitol, to replace the one by Thorpe in the Senate corridor.

20. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on Wednesday, February 18, 1948.

The Commission adjourned at 3:30 p.m.

19. HONORABLE DAVID LYNN, MEMBER OF THE SENATE, AT THE REQUEST OF
HONORABLE DAVID LYNN, MEMBER OF THE SENATE, THE COMMISSIONER CALLED AT
HIS OFFICE TO INSPECT A PORTRAIT OF ABRAHAM LINCOLN BY MR. H. H. HARRIS.
THE COMMISSIONER INSPECTED THE PORTRAIT AND OBSERVED, ESPECIALLY, THAT
THE PORTRAIT IS A VERY POOR REPRESENTATION OF ABRAHAM LINCOLN (EXHIBIT 1).
MR. LYNN THEREUPON SHOWED THE COMMISSIONER A PORTRAIT BY THORPE, WHICH
IS IN THE SENATE OFFICE. THE COMMISSIONER FELT THAT IT WOULD BE POSSIBLE
TO SECURE A GOOD PORTRAIT OF ABRAHAM LINCOLN FOR THE UNITED STATES SENATE,
TO REPLACE THE ONE BY THORPE IN THE SENATE OFFICE.

20. NEXT MORNING AT THE COMMISSIONER'S OFFICE: THE COMMISSIONER
DECIDED TO HOLD THEIR NEXT MEETING IN WASHINGTON ON Wednesday, February 10,

1945.

The Commission adjourned at 3:30 p.m.

THE SECRETARY OF THE NAVY

Washington

4 December 1947

Dear Mr. Clarke:

Your letter of December 1st, with enclosure, recommending that following the selection of a site for the Marine Corps memorial, a sculptor and an architect be selected on a competitive basis, has been received.

This matter is being looked into and you will be advised further in the near future.

Sincerely yours,

John L. Sullivan

Gilmore D. Clarke, Esquire
Chairman, The Commission of Fine Arts
Department of the Interior Building
Washington, D. C.

EXHIBIT A

THE DEPARTMENT OF THE INTERIOR

Washington

A December 1917

Dear Mr. Lincoln:

Your letter of December 1st, 1917, regarding the selection of a site for the erection of a monument, a sculpture and a memorial, has been received.

This matter is being looked into and you will be advised further as the work progresses.

Sincerely yours,

John D. Sullivan

John D. Sullivan, Executive
Commissioner, The Commission of Fine Arts
Department of the Interior Building
Washington, D. C.

THE SECRETARY OF THE NAVY

Washington

9 December 1947

Dear Mr. Clarke:

This acknowledges your letter of December 1st, with which you forwarded a copy of your letter of October 30th addressed to Colonel Halford, both letters referring to the proposed memorial to the Marine Corps dead of all wars.

You will have noted from my communication of November 17th that although I do regard the Iwo Jima concept as significant, I have not suggested undue consideration of any specific design.

My interest is in the accurate expression of the will of Congress, without sacrifice of the special character of the Marine memorial, and without compromise to the dictates of taste and excellence for which you are accountable.

Your interest is appreciated, and I hope that through your continued cooperation with the authorized sponsor, the Marine Corps League, Inc., mutually satisfactory procedures may be achieved.

Sincerely,

JOHN N. BROWN
Acting

Mr. Gilmore D. Clarke,
Chairman, Fine Arts Commission,
Department of the Interior Building,
Washington, D. C.

Originating office:
Division of Public Information,
Headquarters, U. S. Marine Corps
Prepared by:
Major J. D. Wiggins, Ext. 7253

EXHIBIT B

THE SECRETARY OF THE NAVY

Washington

9 December 1943

Dear Mr. Clarke:

This acknowledges your letter of December 1st, 1943, which you forwarded a copy of your letter of October 30th addressed to Colonel Harford, both letters relating to the proposed memorial to the Marine Corps dead of all wars.

You will have noted from my communication of November 17th that although I do regard the two time concept as significant, I have not suggested undue consideration of any specific design.

My interest is in the accurate expression of the will of Congress, without sacrifice of the special character of the Marine memorial, and without compromise to the niceties of taste and exactness for which you are responsible.

Your interest is appreciated, and I hope that through your continued cooperation with the authorized sponsor, the Marine Corps League, Inc., mutually satisfactory procedures may be achieved.

Sincerely,

JOHN W. BROWN
Acting

Mr. Clarence D. Clarke,
Chairman, Time and Design
Committee of the Interior Building,
Washington, D. C.

Outgoing office:
Division of Public Information,
Headquarters, U. S. Marine Corps
Prepared by
Major J. D. Higgins, Box 723

ENCLOSURE

THE WHITE HOUSE

Washington

December 2, 1947.

My dear Mr. Clarke:

I read your letter of November twenty-sixth with a great deal of interest and some surprise.

My understanding was when the matter was discussed with you with regard to the arrangement on the south portico that when Mr. Delano made up his mind, the situation would be satisfactory to you. Now you confess that you hoped he would make up his mind in a manner that you approved of and that you didn't enter into the matter at all with an open mind - that is a great statement for the Chairman of The Commission of Fine Arts to send to the President.

I can't understand your viewpoint when those dirty awnings are a perfect eyesore with regard to that south portico. I have had them painted; have had them washed and they have been renewed every year and still they look like hell when they are on the porch.

Of course, I wouldn't expect you to take into consideration the comfort and convenience of the Presidential family in this arrangement. The President is not to be considered but the outside appearance of The White House it seems to me is your principal reason for existence and I can't see how anybody could come to a conclusion that those dirty awnings are better looking than an arrangement which is approved by The White House architect and by Mr. Delano.

I certainly would like to have your reasons for preferring the dirty awnings to the good looking convenient portico and then maybe I'll come to a conclusion on the subject. I don't make up my mind in advance. However, I'll have to be convinced.

Sincerely yours,

Honorable Gilmore D. Clarke, Chairman,
The Commission of Fine Arts,
Washington, D. C.

HARRY S. TRUMAN

EXHIBIT C

Washington

December 5, 1907

My dear Mr. Clark:

I read your letter of December twenty-sixth with a great deal

of interest and some surprise.

My understanding was when the matter was discussed with you with regard to the arrangement on the south porch that when Mr. Delano made his mind, the situation would be satisfactory to you. Now you confess that you hoped he would make up his mind in a manner that you approved of and that you didn't enter into the matter at all with an open mind - that is a great statement for the Chairman of the Commission of Fine Arts to make to the President.

I can't understand your viewpoint when these dirty windows are a perfect eyesore with regard to that south porch. I have had them painted; we had them washed and they have been renewed every year and still they look like hell when they are on the porch.

Of course, I wouldn't expect you to take into consideration the comfort and convenience of the Presidential family in this arrangement. The President is not to be considered but the outside appearance of the White House it seems to me is your principal reason for existence and I can't see how anybody could come to a conclusion that those dirty windows are better looking than an arrangement which is approved by the White House architect and by Mr. Delano. I certainly would like to have your reasons for preferring the dirty windows to the good looking convenient porch and then maybe I'll come to a conclusion on the subject. I don't make up my mind in advance. However, I'll

be so convinced.

Sincerely yours,

Woodrow Wilson, President, Commission of Fine Arts, Washington, D. C.

COPY

The Commission of Fine Arts
Washington

December 15, 1947.

My dear Mr. President:

I wish to thank you for your letter of December 2nd with reference to the proposed addition of a second floor porch to the south portico of the White House.

I am sure I do not need to tell you that the members of The Commission of Fine Arts want to do everything in their power to add to the comfort of the President and his family. It was for this reason that they tried last year to be helpful in connection with your desire to make certain alterations in the White House offices. It was also for this reason that they have not objected to the awnings on the south portico, although, as you so rightly point out, they are unsightly and detract from the beauty of the building. We realize, however, that the awnings add to the comfort of the White House during the summer months; also, that they can be removed during the winter and do not, in any event, constitute an alteration in the architectural design of the building.

As regards any change in the White House which you may wish to make, The Commission of Fine Arts have no jurisdiction in the matter and act only in an advisory capacity when their advice is requested by the President. It would be a matter of great regret to all the members of the Commission if they should find themselves unable to agree with you as to the desirability of any changes that might be proposed; but there is no reason why these changes should not be made, if you so desire, notwithstanding the opinion of the Commission to the contrary.

When the Commission's advice was sought informally by the Chief Usher, Mr. Crim, several months ago regarding the proposed addition of a second floor porch on the south portico, such members of the Commission as were in Washington at the time went to the White House and consulted with Mr. Crim, in the effort to find some way by which your wishes could be carried out without changing the design of the building. These members, who did not constitute a majority and had no authority to express the opinion of the Commission, voiced doubt that the Commission would approve the idea of permanently altering the portico but suggested that, if the work should be done, it should be accomplished from plans prepared by the very best architectural talent available. It was then that Mr. Delano's name was suggested, and his subsequent appointment gave great satisfaction to the Commission.

The sketch which he later prepared was shown to the Commission at their meeting on August 28th; and, after giving the matter most careful consideration, the members came to the conclusion that they could not

The Commission of Fine Arts
Washington

December 15, 1947.

My dear Mr. President:

I wish to thank you for your letter of November 21st which referred to the proposed addition of a second floor porch to the south portico of the White House.

I am sure I do not need to tell you that the members of the Commission of Fine Arts want to do everything in their power to add to the comfort of the President and his family. It was for this reason that they tried last year to be helpful in connection with your desire to have certain alterations in the White House offices. It was also for this reason that they have not objected to the addition of the second porch, although, as you so rightly point out, they are naturally and justifiably from the beauty of the building. We realize, however, that the savings add to the beauty of the White House during the winter months; also, that they can be removed during the summer and do not, in any way, constitute an alteration in the architectural design of the building.

As regards any change in the White House which you may wish to make, the Commission of Fine Arts have no jurisdiction in the matter and only in an advisory capacity when their advice is requested by the President. It would be a matter of great regret to all the members of the Commission if they should find themselves unable to agree with you as to the desirability of any changes that might be proposed; but there is no reason why these changes should not be made, if you so desire, notwithstanding the opinion of the Commission to the contrary.

When the Commission's advice was sought informally by the Chief Justice, Mr. Clegg, several months ago regarding the proposed addition of a second floor porch on the south portico, such members of the Commission as were in Washington at the time went to the White House and conferred with Mr. Clegg in the effort to find some way by which your wishes could be carried out without changing the design of the building. These members, who did not constitute a majority and had no authority to express the opinion of the Commission, voiced doubt that the Commission would approve the idea of permanently altering the portico but suggested that, if the work should be done, it should be accomplished from plans prepared by the very best architectural talent available. It was then that Mr. Delano's name was suggested, and his subsequent appointment gave great satisfaction to the Commission.

The sketch which he later prepared was shown to the Commission at their meeting on August 28th; and, after giving the matter most careful consideration, the members came to the conclusion that they could not

endorse the plan for building a second floor porch on the south portico. In the judgment of the Commission, the proposed change would constitute a substantial alteration in the original architectural design of the White House. They feel that nothing should be done to impair the integrity of the original design in the case of one of the most important and best loved national monuments in the country.

It is a matter of great regret to the members of the Commission that they are unable to endorse the proposed to alter the south portico, but they are glad, if the work is to be done, that it is to be carried out under the direction of such a competent and distinguished architect as Mr. Delano.

Cordially and sincerely,

(SIGNED) GILMORE D. CLARKE,

Chairman.

The President,
The White House,
Washington.

and the plan for building a second line from the south portion.
In the judgment of the Commission, the proposed changes would constitute
a substantial alteration in the original architectural design of the
White House. They feel that working closely with the architect
integrity of the original design in the case of one of the most important
and best loved national monuments in the country.

It is a matter of great regret to the members of the Commission
that they are unable to endorse the proposed alterations to the original
plan, but they are glad, if the work is to be done, that it is to be carried
out under the direction of such a competent and distinguished architect
as Mr. Belmont.

Cordially and respectfully,

(SIGNED) WILSON D. WOOD

Chairman.

The President,
The White House,
Washington.

COPY

The Commission of Fine Arts

Washington

THE WHITE HOUSE

WASHINGTON

December 19, 1947.

Dear Mr. Clarke:

I appreciated very much your good letter of December fifteenth and I hope everything works out to the best advantage for all concerned. I am sure it will.

Sincerely yours,

Harry S. Truman

Honorable Gilmore D. Clarke,
Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

The Commission of the North

Washington

THE WHITE HOUSE

WASHINGTON

December 18, 1907.

Dear Mr. Clark:

I appreciated very much your good

letter of December 11th and I have accordingly
worked out to the best advantage for all concerned.

I am sure it will.

Sincerely yours,

Harry E. Truman

Secretary of the Interior,
The Commission of the North,
Interior Department Building,
Washington, D. C.

January 5, 1948.

MEMORANDUM FOR THE PRESS:

In response to inquiries as to any action taken by the Commission of Fine Arts with reference to the construction of a porch at the second floor level in the South Portico of the White House, the Chairman stated that the proposal was given careful consideration at two meetings of the Commission. They recommended against the addition of a porch, because, in their opinion, the addition of such a feature would permanently change the appearance of the south facade of the White House. The Commission are opposed to any change in the design of the central element of a building of such historic significance.

As regards the White House, the Commission act only in an advisory capacity when their advice is requested by the President.

When the President decided to go ahead with the proposed addition to the South Portico, the Commission were gratified to learn that the work would be carried through under the direction of such a distinguished architect as Mr. William A. Delano.

THE COMMISSION OF THE LANDS

Washington

January 2, 1918.

MEMORANDUM FOR THE PRESIDENT:

In response to inquiries as to any action taken by the Commission of Fine Arts with reference to the construction of a porch at the second floor level in the South Porch of the White House, the Chairman stated that the proposal was given careful consideration at two meetings of the Commission. They recommended against the addition of a porch, because, in their opinion, the addition of such a feature would permanently change the appearance of the south facade of the White House. The Commission are opposed to any change in the design of the general elevation of a building of such historic significance.

As regards the White House, the Commission act only in an advisory capacity when their advice is requested by the President.

When the President decided to go ahead with the proposed addition to the South Porch, the Commission were gratified to learn that the

work would be carried out under the direction of such a distinguished architect as Mr. William A. Bland.

That White House Balcony

Is the Fine Arts Commission in favor of the proposed White House balcony or is it against it?

As The Star understands it the commission, or some of its members, was consulted. Unwilling to assume responsibility, it ducked the issue by recommending an architect—William A. Delano, one of its former members—in whose hands the building of the balcony would be well done from an esthetic standpoint. Mr. Delano was in charge of extensive alteration of the White House during the Coolidge administration and he is considered to be a competent authority on its design and jealous of its preservation.

But the whole reason for the Fine Arts Commission was to create a continuing body of men who would assume responsibility, given under law and supplementing executive orders, for guarding against some of the mistakes which otherwise would be made in following personal inclinations of individuals. The real powers of the commission may be limited. But the moral force of its decisions, when supported by a strong commission, is great.

The balcony may be an appropriate addition to the White House, its construction may be in competent hands, it may add to the comfort of the President and his family. But if the Fine Arts Commission is attempting to evade responsibility, if it is secretly opposing the change as a matter of policy while recommending an architect on whom it can depend, the balcony perhaps should be built, but the commission might as well fold up. For such an attitude will divest it of prestige and it will operate in Washington to confuse rather than clarify public understanding of what is going on.

Building of the White House balcony will be financed by White House funds, thus eliminating opportunity for the discussion which ordinarily would accompany an appropriation for the purpose. The negative attitude of the commission excites curiosity as to the grounds on which it would decline to give formal approval. The speed with which a contract has been let and the secrecy which seems to have surrounded details of preparation are not conducive to confidence. The balcony may be all right, but the principle under which it is being planned is all wrong.

By-Passing the Commission

Under instructions from Chairman Gilmore D. Clarke, the Fine Arts Commission has issued a forthright statement regarding its position on the White House balcony. The proposal has been given "careful consideration at two meetings of the commission" and the unanimous recommendation is against it. The statement removes the equivocal attitude of the commission, as represented previously by some of its members, and leaves it in the clear.

Where does it leave the President? It leaves him responsible for a change in the appearance of the south facade of the White House, made against the advice of the agency set up by Government to pass on the esthetic propriety of such alterations. As first citizen, he is not following an exemplary course.

There is little question about the President's legal authority to satisfy his personal inclinations in such matters so long as the public funds at his disposal are sufficient. The powers of the Fine Arts Commission are pretty strictly limited to those of advice. Such advice can be and has been disregarded in the past.

But the principle involved is very clear. "The height, color and design" even of private buildings in certain areas of the District—including the White House area—are subject by law to the advice of the commission under the Shipstead-Luce Act of 1930. Several executive orders since the commission's creation in 1910 have expanded its duties in relation to all Federal buildings in Washington. And tradition has made it more or less the referee as regards artistic design and location of all public buildings and monuments in the Capital.

President Truman's adaptation to the White House of a type of column-inclosed balcony, said to have been suggested by what he saw somewhere else, may not be, in itself, conspicuously objectionable. But it changes the appearance of the White House and the Fine Arts Commission's opposition "to any change in the design of the central element of a building of such historic significance" is well taken and will be shared by others.

The contemplation of changes made and proposed by President Truman and his predecessors, together with the prospect of others that may occur to successors who disregard the advice of the Fine Arts Commission, is not conducive of much confidence in the preservation unimpaired of one of the Nation's architectural landmarks.

Mr. Truman's Taste

Whenever we persuade ourselves that Mr. Truman's ability to profit by his mistakes is elevating him to the plane of statesmanship required of a President in these times, he produces another of those *gaucheries*, which make it appear that we are wrong. Just about two years ago Mr. Truman stirred up an unpleasant tempest by his scheme for building a grandiose extension to the west wing of the White House, which, as we said at the time, would have given that edifice an appearance "about midway between a large and pretentious railroad depot and the clubhouse of a very expensive Long Island golf club." The general indignation aroused by this project forced Mr. Truman to abandon it, but not before it had wrought much harm to his personal prestige.

Now Mr. Truman has a plan to alter the famous south portico by building himself a balcony to be screened by a 3-foot iron railing from the prying eyes of such pedestrians on South Executive ave. as may be gifted with an exceptional farsightedness. The President's pretext is that he wants some place where he can catch himself an occasional breath of fresh air in decent privacy. Just how much the proposed balcony would mar the beauty of the portico is something we are unable to judge from the architects' drawing prepared by Mr. William A. Delano. We do know, however, that the whole proposal was disapproved by the Commission of Fine Arts, which was created to scrutinize all such projects, but given no authority to do more than express its opinion.

The main point, however, is that Mr. Truman, knowing this project would meet no more favor in Washington than the other, attempted to keep the whole thing secret. This seems a very strange paradox indeed. If such an alteration could be concealed from the attention of passers-by on South Executive ave., then it is very difficult to understand Mr. Truman's need

Washington Post

January 12, 1948

of more privacy. After all, between the portico and the pavement on South Executive ave. there are some hundreds of yards of lawn and the pavement itself is flanked by a large iron railing.

Thus we feel warranted in saying that the President's pretext for meddling with a structure that does not belong to him and which is precious in its present aspect to millions of Americans for either sentimental or esthetic reasons, seems to us altogether specious. It was on the south portico, if you remember, that the late President Wilson made his proposal of marriage to Mrs. Edith Bolling Galt; and although the circumstances were afterward recounted in some detail in Mrs. Wilson's memoirs, there was no suggestion that either of them was aware of a lack of privacy on that intimate occasion.

But even if Mr. Truman's reason were plausible, and even if it could be demonstrated that Mr. Delano's alterations would improve the appearance of the portico, the project would still be characterized by a discouraging absence of discretion and taste. Mr. Truman's present lease on the White House will expire a year hence; and, allowing for time required to construct his balcony, he can hardly hope to enjoy his new privacy more than a few months—unless, of course, the American people decide to renew his lease for another four years. Mr. Truman apparently has no misgivings on that score. He is already enough at home in the White House to behave as if it belonged to him permanently, which, of course, it does not.

Herald Tribune Jan. 6/48
The Truman Balcony

The imposing property at 1600 Pennsylvania Avenue, Washington, was originally known as "the President's House," and while the title is vested in the people of the United States, there is nothing in law to prevent any President from rearranging or remodeling it as his convenience, means and taste may suggest. The Commission of Fine Arts, though charged with the preservation of the character and dignity of the great monuments of the national capital, has only an advisory and not a veto power. If President Truman wishes to build a balcony under the majestic south portico of the White House there is nothing to forbid his doing so.

Nothing, that is, except considerations of taste and propriety. The elaborate secrecy in which the balcony project was matured, even to the point of drawing the designs and letting the contract, is in itself a serious reflection upon the propriety of the whole proceeding. If now appears that the Fine Arts Commission, after careful consideration, had recommended against it on the grounds that it would "permanently change the appearance of the south facade of the White House" and such changes should not be made in "the design of the central element of a building of such historic significance." Its recommendation disregarded, the commission urged that the design at least be put in the hands of a good architect, and the published sketch indicates that the alteration will be as modest and unobtrusive as possible. The owners may still reasonably ask why it should be made at all.

To override (even with a good architect) the commission appointed to advise on these matters seems to us to argue a certain want of taste and decency. Mr. Truman is only a tenant of the White House; he is in the last year of a term which may quite possibly not be renewed; he has already shown a lamentable penchant for meddling with a historic structure which the nation prefers to retain as it is, and to launch this project in secrecy because (one can only assume) he knew it would not stand public scrutiny reflects no credit on the President's sense of trusteeship. One may still hope that he will drop the plan. If he does not, it is likely to be a long time before he hears the last of it.

N.Y. Times Jan. 6, 1948
WHITE HOUSE PORCH

President Truman is said to want a back porch where he can get "a breath of fresh air," screened from public view. Drawings from the design of even so distinguished an architect as William A. Delano hardly reveal how he can be screened on an open balcony guarded by a three-foot iron railing.

The Commission of Fine Arts, headed by Gilmore Clarke and established, among other things, to advise on alterations in the public buildings of Washington, is opposed to this project. It points out that a porch on the second level of the south portico would change permanently the appearance of that facade. We think it is a wise plan to move slowly in matters of such historic significance and to take second thought. The White House is a beautiful and dignified structure, the central element of which has been pretty well preserved despite previous necessary changes. Adding an extra porch would contribute neither to its beauty nor dignity. The Fine Arts Commission has offered the cautionary second thought.

The White House is the heritage of the American people and a national monument, even a national shrine. For any particular President it can be only a temporary residence, held in trust and occupied on sufferance. Once before the President attempted to alter the appearance of the White House by enlarging the executive offices behind it. But the protests of many civic and patriotic organizations were so vigorous that the Senate refused to appropriate the required funds. For this project no special fund is needed. We hope, however, that Mr. Truman will finally decide that architectural details which would be appropriate elsewhere might only desecrate the noble old mansion at 1600 Pennsylvania Avenue.

Policy Commission, under the conditions of its appointment, was bound to concentrate on defense in the air alone; and its findings might be subject to revision in the light of a unified reconsideration of defense in all its aspects. That, however, the new combined organization has not yet had time to achieve.

Meanwhile, we think the commission's recommendations respecting scientific research, the support of the aircraft industry and the administration and encouragement of civil aviation deserve very serious consideration. A department of civil aviation within the Department of Commerce strikes us as an excellent suggestion, in line with the set-up of the military services under a Secretary of Defense. The whole report reflects the care and objectivity with which Mr. Finletter and his colleagues have sifted the problem.

The Back Porch

The White House as it emerged from the unavoidable repairs and reconstruction undertaken in the early years of the century was so perfect a structure that Theodore Roosevelt hoped that it might be "kept unchanged and unmarred from this time on." Substantially, that hope has been fulfilled up to now. The office and service wings, demanded by the expanding needs of the Presidency, have been subdued by careful design (and public vigilance) to avoid impairment of the magnificent central structure. Why President Truman should now aspire to go down in history as the man who built a back porch right across its south façade, for no other reason than personal whim, is very hard to understand.

Balcony statesmanship did not prove a success in Europe, and those celebrated chiefs of state who were most fond of dabbling in architecture notably failed to enshrine themselves thereby in the regard of posterity. The projected back porch is, of course, a very minor desecration compared to the architectural exploits of the late Austrian post-card painter; but President Truman has not got so many achievements to his credit in the great arts of policy and statecraft that his destruction of the symmetry and grace of the south portico would be likely to be forgotten. "Back-porch Harry" is scarcely an appellation that a man would like to carry into a Presidential campaign, even if he were impervious to the odium of violating the ordinary dictates of good taste, propriety and historical feeling. Surely these last will still lead the President to reconsider. The contract may have been let; but so far as is known, the chipping-hammers and crowbars have not yet actually started upon this embarrassing monument to the Truman tenure. One may still hope that they never will.

The Education of General Graham

Poor General Graham has had a rough time of it. The White House doctor exposed

The Truman Balcony

Theodore Roosevelt's Words About White House Recalled

To the New York Herald Tribune:

The executive committee of the New York Chapter of The American Institute of Architects has followed with concern the announcements in the press which state that, despite the disapproval of the Fine Arts Commission, President Truman plans to change the south facade of the White House by the installation of a balcony.

We are not concerned with any controversy as to whether the balcony would be an improvement or a detriment to the building. The fact remains that the White House is a cherished historic monument and should be kept inviolate.

We would like to quote a letter written by President Theodore Roosevelt on Dec. 12, 1908, to the then President of the American Institute of Architects: "Now that I am about to leave office there is something I should like to say through you to the American Institute of Architects. During my incumbency of the Presidency the White House, under Mr. McKim's direction, was restored to the beauty, dignity and simplicity of its original plan. It is now, without and within, literally the ideal house for the head of a great democratic republic. It should be a matter of pride and honorable obligation to the whole nation to prevent its being in any way marred. If I had it in my power as I leave office, I would like to leave as a legacy to you and the American Institute of Architects the duty of preserving a perpetual eye of guardianship over the White House to see that it is kept unchanged and unmarred from this time on."

We most certainly sympathize with the personal wishes of the President. However, we are sure that under the able direction and skill of an architect as distinguished as our fellow member William Adams Delano (given a free hand) the Chief Executive's special desires could be satisfied by some other device which would not alter the priceless historic and architectural heritage inherent in the edifice.

The executive committee of the New York chapter of the American Institute of Architects cordially indorses the stand taken by the Fine Arts Commission and the views expressed in your editorial of Jan. 6.

HAROLD R. SLEEPER,
President, New York Chapter the
American Institute of Archi-
tects.

New York, Jan. 13, 1948.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 16, 1948.

The American Battle Monuments Commission
Pentagon Building
Washington, D. C.

Dear Sirs:

With reference to the design which you submitted recently for a "World War II Memorial" at the Rock Island Arsenal, I have to report that the Commission of Fine Arts considered the design at a meeting held on January 14, 1948, and disapproved it.

The Commission recommend that the donors employ a competent architect to make a new design (one might be selected from the membership of the Illinois Chapter of the American Institute of Architects).

The Commission advise that the memorial form a separate and distinct element, not related to or situated near the post flagpole, which, from the drawing, appears to be so large as to be out of scale with any monument erected in the vicinity of it.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT D

THE COMMISSION OF FINE ARTS

WASHINGTON

January 16, 1948.

The American Artists' Monuments Commission
 Pentagon Building
 Washington, D. C.

Dear Sirs:

With reference to the design which you submitted recently for a "World War II Memorial" at the Rock Island Arsenal, I have to report that the Commission of Fine Arts considered the design at a meeting held on January 14, 1948, and disapproved it.

The Commission recommends that the design employ a competent architect to make a new design (one might be selected from the membership of the Illinois Chapter of the American Institute of Architects).

The Commission advises that the memorial form a separate and distinct element, not related to or situated near the post flagpole, which, from the drawing, appears to be so large as to be out of scale with any monument erected in the vicinity of it.

For the Commission of Fine Arts:

Sincerely yours,

Gilbert S. Clarke
 Chairman

EXHIBIT D

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 16, 1948.

Dear Mr. Coe:

The Commission of Fine Arts, at their meeting on January 14, 1948, approved the revised design which you submitted for the Police Precinct station to be built at 42nd Street and Benning Road, Northeast.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. Merrel A. Coe,
Municipal Architect,
District Building,
Washington, D. C.

EXHIBIT E

UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION
WASHINGTON, D. C.

January 10, 1948

Dear Sir:

The Commission of Fine Arts, at their meeting on
January 15, 1948, reviewed the revised design which you
submitted for the Police Training Station to be built at
12th Street and Wyoming Road, Northwest.
and the Commission of Fine Arts

Very truly yours,

William H. Hines,

Chairman.

Mr. Harry A. Goss,
Memorial Architect,
Federal Building,
Washington, D. C.

ENCLOSURE

COPY

The Commission of Fine Arts

Washington

January 16, 1948.

Honorable W. E. Reynolds
Commissioner of Public Buildings
Federal Works Agency
Washington, D. C.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 14, 1948, gave general approval to the model for the new Court House, to be built on Constitution Avenue, at Third Street, Northwest, submitted on your behalf by Mr. Louis Justement, Architect.

The Commission made certain suggestions, related to details which, it is understood, the Architect will incorporate in the final design to be submitted to the Commission for approval. In particular, attention was called to certain desirable changes in the treatment of the steps, the flagpole, the terrace and the terrace walls along Constitution Avenue; also the simplification of the west entrance element and the restudy of the sculptural embellishment at the south and west entrances to the building.

The Commission would be pleased to review the results of the architect's studies for this sculptural work before the plans are brought to completion. It is suggested that the design of the flagpole base will offer an opportunity for sculptural treatment.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT F

The Commission of Fine Arts

Washington

January 16, 1943.

Honorable W. E. Reynolds
Commissioner of Public Buildings
Federal Works Agency
Washington, D. C.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 14, 1943, gave general approval to the model for the new Court House, to be built on Constitution Avenue, at 14th Street, Northwest, submitted to your committee by Mr. Louis Bustement, Architect.

The Commission made certain suggestions, related to details which, it is understood, the architect will incorporate in the final design to be submitted to the Commission for approval. In particular, attention was called to certain desirable changes in the treatment of the steps, the flagpole, the terrace and the terrace walls along Constitution Avenue; also the simplification of the west entrance element and the restudy of the sculptural embellishment on the south and west entrances to the building.

The Commission would be pleased to review the results of the architect's studies for this sculptural work before the plans are brought to completion. It is suggested that the design of the flagpole base will offer an opportunity for sculptural treatment.

For the Commission of Fine Arts:

Sincerely yours,

William B. Latta
Chairman

COPY

THE COMMISSION OF FINE ARTS

Washington

January 16, 1948.

Honorable W. E. Reynolds
Commissioner of Public Buildings
Federal Works Agency
Washington, D. C.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 14, 1948, were pleased to discuss with you, Major General U.S. Grant III, Chairman of the National Capital Park and Planning Commission, and representatives of the Traffic Department of the District of Columbia, the question related to an appropriate rehabilitation of the Great Plaza in the "Triangle" south of Pennsylvania Avenue, opposite the Department of Commerce Building.

The Commission would like to review a study, along the lines which you suggested, namely, for depressing the area to accommodate a tree planted parking space for a limited number of automobiles. In this connection the areas of the periphery should be of adequate width to provide protection to the adjoining buildings through appropriate park-like treatment. It would appear that a border drive, for the use of buses at limited periods of the day, might be developed as a part of the scheme for development.

While the Commission would prefer to have the Great Plaza treated as a park area throughout, they recognize that the automobile parking problem is a serious one and that an underground parking space in this area may only be secured at a cost which may be considered prohibitive.

It is hoped that the plan may be considered and subsequently approved by all parties concerned so that the funds to carry it to completion may be made available that the work may be completed in time for the Sesquicentennial Celebration in 1950.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT G

THE COMMISSION OF FINE ARTS

Washington

January 11, 1948

Honorable W. E. Reynolds
Commissioner of Public Buildings
Federal Works Agency
Washington, D. C.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 11, 1948, were pleased to discuss with you, Major General U.S. Grant III, Chairman of the National Capital Park and Planning Commission, and representatives of the Traffic Department of the District of Columbia, the question related to an appropriate rehabilitation of the Great Plaza in the Triangle south of Pennsylvania Avenue, opposite the Department of Commerce Building.

The Commission would like to review a study, along the lines which you suggested, namely, for converting the area to accommodate a free planted parking space for a limited number of automobiles. In this connection the area of the periphery should be of adequate width to provide protection to the adjoining buildings through appropriate post-like treatment. It would appear that a border drive, for the use of buses at limited periods of the day, might be developed as a part of the scheme for development.

While the Commission would prefer to have the Great Plaza created as a park area throughout, they recognize that the automobile parking problem is a serious one and that an underground parking space in this area may only be secured as a last which may be considered advisable.

It is hoped that the plan may be considered and subsequently approved by all parties concerned so that the funds to carry it to completion may be made available that the work may be completed in time for the Bicentennial Celebration in 1950.

For the Commission of Fine Arts:

Very truly yours,

Gilmore D. Clarke
Chairman

COPY

THE COMMISSION OF FINE ARTS

Washington

January 16, 1948.

My dear Mr. Lodge:

At a meeting of the Commission of Fine Arts, held on January 14, 1948, the Commission gave consideration to certain projects that ought to be completed by the year 1950, which marks the One Hundred and Fiftieth Anniversary of the establishment of the seat of the Federal Government in the District of Columbia.

Among the projects of outstanding importance are four equestrian groups, approved for erection on the Arlington Memorial Bridge and the Water Gate Plaza, which have been in the process of design and assembly in model form since 1931. I understand that you are personally acquainted with the sculptors and their work and that you have heretofore informed yourself of the difficulties that have been encountered in the completion and erection of these statues through a direct request for a history of the project from Assistant Superintendent Harry T. Thompson of the National Capital Parks. A copy of Mr. Thompson's letter to you dated October 9, 1947, was furnished to this Commission at that time.

Because of your personal interest, this Commission has by resolution requested me to take such steps as seem advisable in bringing to your attention the urgency of this project, with the hope that you would sponsor appropriate legislation during the current Session of Congress, which will make it possible for this project to be completed. I have

EXHIBIT H

THE COMMISSION ON THE ARTS

Washington

January 12, 1946.

My dear Mr. Tolson:

At a meeting of the Commission of the Arts, held on January 12, 1946, the Commission gave consideration to certain projects that ought to be completed by the year 1950, which means the one hundred and fiftieth anniversary of the establishment of the seat of the Federal Government in the District of Columbia.

Among the projects of outstanding importance are four questions

groups, approved for attention on the Arlington Memorial Bridge and

the Water Gate Plaza, which have been in the process of design and

assembly in model form since 1941. I understand that you are personally

acquainted with the sculptor and that you have previously

informed yourself of the difficulties that have been encountered in the

completion and erection of these statues through a direct request for a

history of the project from Assistant Secretary T. Thompson

of the National Capital Parks. A copy of Mr. Thompson's letter to you

dated October 9, 1945, was furnished to this Commission at that time.

Because of your personal interest, this Commission has by resolution

requested me to take such steps as may be advisable in bringing to your

attention the urgency of this project, with the hope that you would

sponsor appropriate legislation during the current Session of Congress,

which will make it possible for this project to be completed. I trust

therefore, taken the liberty of enclosing a draft of a bill, endorsed by the Commission in substance, which if approved would make available sufficient funds for the casting and erecting these equestrian groups.

I shall be pleased to discuss this problem with you at your convenience, and I am certain the National Park Service will make available to you any information that will aid in your consideration of this matter.

A copy of this letter is being sent to Senator Raymond E. Baldwin.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable John D. Lodge,
House of Representatives,
Washington, D. C.

...the Commission in ...
...the Commission in ...
...the Commission in ...

I shall be pleased to discuss this problem with you at your
convenience, and I am certain the National Park Service will make
available to you any information that will aid in your consideration
of this matter.

A copy of this letter is being sent to Senator Raymond M. ...
for the Commission of Fine Arts:

Very truly yours,

Gilmore D. Clarke,

Honorable John D. Lodge,
House of Representatives,
Washington, D. C.

DRAFT

1/14/68

A B I L L

To authorize an appropriation for the casting in bronze and erecting in place of the equestrian groups for the Arlington Memorial Bridge across the Potomac River at Washington, D. C., and for contingent expenses incident thereto.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the equestrian groups for the Arlington Memorial Bridge may be in place for the One Hundred and Fiftieth Anniversary in commemoration of the establishment of the seat of the Federal Government in the District of Columbia, there is hereby authorized to be appropriated the sum of \$185,000 for the casting in bronze, transporting and erecting on suitable pedestals at the Arlington Memorial Bridge and the Water Gate, the equestrian groups prepared in full-size models in plaster by Leo Friedlander and James E. Fraser under contracts with the Department of the Interior, under authority and in accordance with provisions and conditions of an Act entitled, "An Act to provide for the construction of a memorial bridge across the Potomac River from a point near the Lincoln Memorial in the City of Washington to an appropriate point in the State of Virginia, and for other purposes," approved February 24, 1925 (43 Stat. 974).

To authorize an appropriation for the casting in bronze and erecting in place of the equestrian groups for the Arlington Memorial Bridge across the Potomac River at Washington, D. C., and for incidental expenses incident thereto.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

That the equestrian groups for the Arlington Memorial Bridge may be in place for the One Hundred and Fiftieth Anniversary in commemoration of the establishment of the seat of the Federal Government in the District of Columbia, there is hereby authorized to be appropriated the sum of \$125,000 for the casting in bronze, transporting and erecting on suitable pedestals at the Arlington Memorial Bridge and the Water Gate, the equestrian groups prepared in full-size models in plaster by Leo Friedlander and James H. Fraser under contracts with the Department of the Interior, under authority and in accordance with provisions and conditions of an act entitled "An Act to provide for the construction of a memorial bridge across the Potomac River from a point near the Lincoln Memorial in the city of Washington to an appropriate point in the State of Virginia, and for other purposes," approved February 24, 1925 (43 Stat.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL PARKS
Washington 25, D.C.

C
O
P
Y

October 16, 1947.

Mr. Gilmore D. Clarke, Chairman,
Commission of Fine Arts,
145 East 32nd Street,
New York 16, New York.

Dear Mr. Clarke:

There is enclosed a copy of a letter which I wrote to Congressman John Davis Lodge, of Connecticut, on October 9 outlining for him, at his request, a brief case history of the difficulties that have been encountered by Mr. Fraser and Mr. Friedlander in the development of the equestrian groups for the Arlington Memorial Bridge Plaza.

This past week Mr. Fraser was in town dedicating the Gallatin statue on the Treasury Plaza and he told me that Senator Baldwin has written to him to say that he also plans to visit Mr. Fraser's studio the first week of next month. If I may suggest, it might be quite helpful if you could find time to join Senator Baldwin at the time of his inspection. Mr. Fraser can let you know the date he will be there. You will note that I have sent a copy of this letter to Mr. Fraser with the thought that he may wish to keep in touch with you in connection with Senator Baldwin's intended visit.

Sincerely yours,

Harry T. Thompson,
Assistant Superintendent.

Enclosure.

cc - Mr. James B. Fraser.

C
O
P
Y

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL PARKS
Washington 25, D.C.

October 10, 1944.

Mr. Clarence D. Clarke, Chairman,
Commission of Fine Arts,
145 East 32nd Street,
New York 10, New York.

Dear Mr. Clarke:

There is enclosed a copy of a letter which I wrote to Congress-
man John Davis Lodge, of Connecticut, on October 9 outlining for
him, at his request, a brief case history of the difficulties that
have been encountered by Mr. Fraser and Mr. Hilditch in the
development of the equestrian groups for the Arlington Memorial
Bridge Plaza.

This past week Mr. Fraser was in town visiting the Hilditch
statue on the Treasury Plaza and he told me that Senator Baldwin
has written to him to say that he also plans to visit Mr. Fraser's
studio the first week of next month. If I may suggest, it might be
quite helpful if you could find time to join Senator Baldwin at the
time of his inspection. Mr. Fraser can let you know the date he
will be there. You will note that I have sent a copy of this letter
to Mr. Fraser with the thought that he may wish to keep in touch
with you in connection with Senator Baldwin's intended visit.

Sincerely yours,

Harry T. Thompson,
Assistant Commissioner.

Enclosure.

cc - Mr. James H. Fraser.

C
O
P
Y

UNITED STATES

DEPARTMENT OF THE INTERIOR

NATIONAL PARKS SERVICE

NATIONAL CAPITAL PARKS

Washington 25, D.C.

October 9, 1947.

Hon. John Davis Lodge,

House of Representatives,

My dear Mr. Lodge:

In this reply to your letter of September 13, I shall assume that Mr. Fraser has reviewed with you, at the time of your visit to his studio, the many difficulties and unforeseen delays encountered in his endeavors to complete the two equestrian statues which he has been commissioned to develop for the plaza of the Arlington Memorial Bridge. I shall assume also that he has told you that Mr. Leo Friedlander, a sculptor of White Plains, New York, who has been commissioned to develop two companion groups for the bridge plaza, has encountered similar difficulties and delays in his participation in this same project.

I shall try to fill in certain dates and data as may have slipped Mr. Fraser's memory in reciting to you the history of his and Mr. Friedlander's commissions.

In 1931 Mr. James E. Fraser, of Westport, Connecticut, and Mr. Leo Friedlander, of ~~the~~ White Plains, New York, were commissioned by and entered into similar contracts with the Arlington Memorial Bridge Commission to design, carve, and erect four equestrian groups to be erected on the plaza of the Arlington Memorial Bridge to the west of the Lincoln Memorial. Mr. Fraser's groups were to be erected on pylons at the entrance to the Rock Creek and Potomac Parkway. Mr. Friedlander's groups were to be erected on pylons on the eastern end of the Arlington Memorial Bridge. Mr. Fraser's groups represented the "Arts of Peace". Mr. Friedlander's groups represented the "Arts of War". All four groups are approximately 18 feet in height, 18 feet in length, and 9 feet in width. Enclosed are photographs of all four groups as they were designed for carving in stone in accordance with the contracts of 1931. Also enclosed is a copy of the specifications of Mr. Fraser's contract, which are identical in form with the specifications of Mr. Friedlander's contract.

Soon after the sculptors were commissioned and work was begun, the Congress eliminated the fiscal year 1933 appropriation request for the Arlington Memorial Bridge Commission, thereby making it

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL AREA
Washington 25, D.C.

October 9, 1947.

Hon. John Davis Lodge,

House of Representatives,

My dear Mr. Lodge:

In this reply to your letter of September 15, I shall state that Mr. Fraser has reviewed with you, at the time of your visit to the studio, the many difficulties and untoward delays encountered in the endeavor to complete the two sculptural groups which he has been commissioned to develop for the place of the Arlington Memorial Bridge. I shall assume also that he has told you that Mr. Leo Friedlander, a sculptor of White Plains, New York, who has been commissioned to develop the companion group for the other place, has encountered similar difficulties and delays in his participation in this same project.

I shall try to fill in certain dates and data as may have slipped Mr. Fraser's memory in reciting to you the history of his and Mr. Friedlander's commissions.

In 1931 Mr. James E. Fraser, of Westport, Connecticut, and Mr. Leo Friedlander, of White Plains, New York, were commissioned by and entered into similar contracts with the Arlington Memorial Bridge Commission to design, carve, and erect four sculptural groups to be erected on the place of the Arlington Memorial Bridge to the west of the Lincoln Memorial. Mr. Fraser's groups were to be erected on pylons at the entrance to the Rock Creek and Potomac Parkway. Mr. Friedlander's groups were to be erected on pylons on the eastern end of the Arlington Memorial Bridge. Mr. Fraser's groups represented the "Acts of Peace". Mr. Friedlander's groups represented the "Acts of War". All four groups are approximately 18 feet in height, 18 feet in length, and 9 feet in width. Included are photographs of all four groups as they were designed for carving in stone in accordance with the contracts of 1931. Also enclosed is a copy of the specifications of Mr. Fraser's contract, which are identical in form with the specifications of Mr. Friedlander's contract.

Soon after the sculptors were commissioned and work was begun, the Congress eliminated the fiscal year 1933 appropriation request for the Arlington Memorial Bridge Commission, thereby making it

mandatory on the part of the Commission to issue instructions on April 8, 1932, that the work be discontinued. A portion of the funds for the Memorial Bridge project was later restored on July 8, 1932, and notices were sent to both sculptors to proceed with 3/16 scale models. In March 1933, the President impounded Arlington Memorial Bridge Commission funds available for carrying out these contracts and instructions again were forwarded on March 21, 1933, to the sculptors to discontinue work on the 3/16 scale models. The project was held in abeyance until February 14, 1934, when partial funds again became available to complete the 3/16 scale models and the sculptors were notified to proceed with 1/2 size models.

In the meantime, the National Park Service was designated by Executive Order No. 6166 of June 10, 1933, to assume the duties of the Arlington Memorial Bridge Commission.

On August 25, 1936, the sculptors were notified that sufficient funds had been released to complete all remaining stages of their commissions; that is, to furnish and set the granite blocks and to carve their groups. In answer to the instructions of August 25, 1936, both sculptors replied to the effect that the price of materials and carving had so greatly increased that their groups could not be carved and erected within the funds available for that purpose.

As a check against the sculptors' contention that the materials and carving costs were prohibitive, bids were obtained by this office. It was found that materials and carving costs in 1939 exceeded funds available, thereby corroborating the sculptors' contention that the work could not be performed at prices agreed upon in 1931.

From estimates obtained in 1939 from several reliable foundries, it was then determined that the groups could be cast in bronze within the funds available. Accordingly, and with the approval of the Comptroller General, the original contracts of 1931 were cancelled and new contracts entered into with the sculptors in 1941 to complete the groups in bronze. A photostatic copy of the Fraser contract, similar to the contract signed by Mr. Friedlander, is enclosed. Under the 1941 contracts, the sculptors were to transpose (redesign in part) their groups to accommodate the change of materials. They were also to develop full size plaster models, cast their groups in bronze, and erect them on the pylons as previously arranged. All of the work was to be completed by 1945.

mandatory on the part of the Commission to issue instructions on April 8, 1932, that the work be discontinued. A portion of the funds for the Memorial Bridge project was later restored on July 8, 1932, and notices were sent to both sculptors to proceed with 3/16 scale models. In March 1933, the President instructed Arlington Memorial Bridge Commission funds available for carrying out these contracts and instructions again were forwarded on March 21, 1933, to the sculptors to discontinue work on the 3/16 scale models. The project was held in abeyance until February 14, 1934, when partial funds again became available to complete the 3/16 scale models and the sculptors were notified to proceed with 1/2 size models.

In the meantime, the National Park Service was designated by Executive Order No. 610 of June 10, 1933, to assume the duties of the Arlington Memorial Bridge Commission.

On August 27, 1936, the sculptors were notified that sufficient funds had been released to complete all remaining stages of their commissions; that is, to furnish and set the granite blocks and to carve their groups. In answer to the instructions of August 27, 1936, both sculptors replied to the effect that the price of materials and carving had so greatly increased that their groups could not be carved and erected within the funds available for that purpose.

As a check against the sculptors' contention that the materials and carving costs were prohibitive, bids were obtained by this office. It was found that materials and carving costs in 1939 exceeded funds available, thereby corroborating the sculptors' contention that the work could not be performed at prices agreed upon in 1931.

From estimates obtained in 1939 from several reliable sources, it was then determined that the groups could be cast in bronze within the funds available. Accordingly, and with the approval of the Comptroller General, the original contracts of 1931 were cancelled and new contracts entered into with the sculptors in 1941 to complete the groups in bronze. A photostatic copy of the Fraser contract, similar to the contract signed by Mr. Friedlander, is enclosed. Under the 1941 contracts, the sculptors were to transport (redesign in part) their groups to accommodate the change of materials. They were also to develop full size plaster models, cast their groups in bronze, and erect them on the pylons as previously arranged. All of the work was to be completed by 1945.

Due to the war, it has been impossible for the sculptors to complete the models full size in plaster or to cast them in bronze. I presume Mr. Fraser has recited to you the difficulties he has encountered in obtaining the materials and skilled help required in his efforts to complete his full size models. It is a matter of record that the use of bronze was forbidden for the casting of works of art by the War Production Board. The use of an essential element of art bronze, namely tin, is still restricted. In the meantime, during the war and postwar periods, the cost of bronze castings has advanced to a point where it would be unconscionable to expect the sculptors to comply with the casting and erection of their groups. In 1941 Mr. Fraser's two groups were generously estimated by the foundry to cost \$43,000 for casting and erection. Mr. Friedlander's groups also were estimated to cost \$43,000 for casting and erection. On today's market, the cost of such work has more than doubled the estimates of 1941.

Foundries estimate the casting, only, of Mr. Fraser's two groups to be from \$106,000 to \$114,000. Mr. Friedlander's groups, likewise, are estimated to cost from \$106,000 to \$114,000. The erection of the four groups are estimated to cost an additional \$5,000 per unit, or \$20,000. On today's market, the total cost of casting and erecting the four groups in question is estimated to be \$248,000 as compared with \$86,000 (\$43,000 each for the Fraser and Friedlander groups) which the sculptors were scheduled to receive according to the terms of their 1941 contracts for the casting and erecting stages of this project. Accordingly, we have arranged to accept, as the property of the government, the full size plaster models as and when they are completed and delivered to government storage in New York City. When each sculptor has completed the delivery of his respective groups to storage, it is then our intention to terminate, with the approval of the Department, the existing 1941 contracts as of the full size plaster model stage and relieve the sculptors of further responsibility of completing this project. This arrangement had the approval of the Comptroller General.

We now have \$86,000 for this purpose. It is estimated that an additional \$162,000 is required to complete the project. This amount is well within the allotment authorized for the Arlington Memorial Bridge Commission by the Congress. Enclosed are photostatic copies of letters from the Bedi-Rassy Art Foundry and Capital Products, Inc., presenting estimates for the casting of the four groups in question. There is enclosed also a photostatic copy of a letter from the Rudier

Due to the war, it has been impossible for the sculptors to complete the models full size in plaster or to cast them in bronze. I presume Mr. Fraser has decided to forgo the difficulties he has encountered in obtaining the materials and skilled help required in his efforts to complete his full size models. It is a matter of record that the use of bronze was forbidden for the casting of works of art by the War Production Board. The use of an essential element of art bronze, namely tin, is still restricted. In the meantime, during the war and postwar periods, the cost of bronze castings has advanced to a point where it would be unadvisable to erect the sculpture to comply with the casting and erection of their groups. In 1944 Mr. Fraser's two groups were generously estimated by the Foundry to cost \$11,000 for casting and erection. Mr. Friedlander's groups also were estimated to cost \$11,000 for casting and erection. On today's market, the cost of such work has more than doubled the estimates of 1944.

Foundries estimate the casting, only, of Mr. Fraser's two groups to be from \$100,000 to \$111,000. Mr. Friedlander's groups, likewise, are estimated to cost from \$100,000 to \$111,000. The erection of the four groups are estimated to cost an additional \$5,000 per unit, or \$20,000. On today's market, the total cost of casting and erecting the four groups in question is estimated to be \$268,000 as compared with \$80,000 (\$43,000 each for the Fraser and Friedlander groups) which the sculptors were scheduled to receive according to the terms of their 1941 contracts for the casting and erecting stages of this project. Accordingly, we have arranged to accept, as the property of the government, the full size plaster models as and when they are completed and delivered to government storage in New York City. When each sculptor has completed the delivery of his respective groups to storage, it is then our intention to terminate, with the approval of the Department, the existing 1941 contracts as of the full size plaster model stage and relieve the sculptors of further responsibility of completing this project. This arrangement has the approval of the Comptroller General.

We now have \$80,000 for this purpose. It is estimated that an additional \$180,000 is required to complete the project. This amount is well within the amount authorized for the Winston Memorial Bridge Commission of the Congress. Enclosed are photostatic copies of letters from the Secretary and Capital Projects, Inc., presenting estimates for the casting of the four groups in question. There is enclosed also a photostatic copy of a letter from the Budget

Foundry in Paris presenting an estimate for casting Mr. Fraser's work only. We have not considered the estimate by the Rudier Foundry because this estimate is not considered to be competitive with American foundries. The letter of July 11, 1947, from the Capital Products, Inc., is interesting in that it gives the relative ~~xx~~ cost of labor and materials on today's market as compared with 1940 costs.

Until additional funds are available to supplement the funds now on hand, the plaster models must be stored. So long as the models remain in storage they will occupy valuable space that is urgently needed for transient storage purposes. Likewise, the longer they remain in storage, the more they will cost the government and the more danger there is of damage from warping, deterioration, etc. When the four groups are delivered to storage and the sculptors are paid for their full size models, the government will have an investment of \$212,065 in this project.

It is now approaching 16 years since this project was first undertaken. At least two years will be required to cast the statues in bronze. The Arlington Memorial Bridge stands incompleted today, some 14 years after its dedication in 1933. The Nation's Capital will celebrate its 150th anniversary in 1950 and it would seem altogether timely and fitting that these four heroic statues should be completed and ready for unveiling at that time.

There may be, and doubtless is, other information on this subject which has been overlooked by Mr. Fraser and in this brief case history of the project which you may wish to consider. I would be pleased to discuss this problem with you at your convenience.

Sincerely yours,

Harry T. Thompson,
Assistant Superintendent.

Enclosures.

foundry in Paris presenting an estimate for casting Mr. Trease's work only. We have not considered the estimate by the Rudier Foundry because this estimate is not considered to be competitive with American foundries. The latter of July 11, 1947, from the Rudier Foundry, Inc., is interesting in that it gives the relative cost of labor and materials on today's market as compared with 1940 costs.

Until additional funds are available to supplement the funds now on hand, the plaster models must be stored. To keep the models remain in storage they will occupy valuable space that is urgently needed for transient storage purposes. Likewise, the longer they remain in storage, the more they will cost the government and the more danger there is of damage from humidity, vibration, etc. When the four groups are delivered to storage and the restorers are paid for their full time work, the government will have an investment of \$212,000 in this project.

It is now approaching 10 years since this project was first undertaken. At least two parts will be required to meet the needs in progress. The original model which stands completed today, some 14 years after its dedication in 1933. The Nation's Capital will celebrate its 150th anniversary in 1950 and it would seem advisable to complete this project by then. The model should be completed and ready for unveiling at that time.

There may be, and doubtless is, other information on this subject which has been overlooked by Mr. Trease and the National Capital Society of the project which you may wish to consider. I would be pleased to discuss this problem with you at your convenience.

Sincerely yours,

Harry T. Thompson,
National Capital Society.

Enclosures.

COPY

The Commission of Fine Arts

Washington,

December 2, 1947.

Dear Mr. Richter:

In reply to your letter of November 25th, I have to report, in behalf of The Commission of Fine Arts, that the Commission have no objection to your installing two twenty foot "flag poles" on top of your building at 18th and E Streets, for use in connection with antennae to be placed thereon. It is suggested that the poles be painted gray and set back from the Eighteenth Street side of the building as far as possible.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Allen R. Richter,
The American National Red Cross,
Washington, D. C.

Honorable David Lynn,

Architect of the Capitol,

Washington, D. C.

EXHIBIT I

The Commission of Fine Arts

Foundry is being presented as a means for securing the necessary work only. We have no Washington, D. C. estimate of the cost of this estimate is not correct, as it is not a realistic estimate. The latter of 1947, from the Federal Reserve Bank, is interesting in that it shows the cost of labor and materials on today's market as compared with 1947.

Dear Mr. Richter: Please note that the Commission of Fine Arts has no objection to your installing two twenty foot "flag poles" on the top of your building at 18th and E Streets, for use in connection with antennas to be placed thereon. It is suggested that the poles be painted gray and set back from the nineteenth street side of the building as far as possible. The building is now under construction and ready for occupancy at this time.

For the Commission of Fine Arts:

There may be, and doubtless will be, many other projects which have been overlooked by the Commission of Fine Arts. It is suggested that you may wish to discuss this problem with the Commission of Fine Arts. Sincerely yours,
 Gilmore D. Clarke,
 Chairman.

Mr. Allen R. Richter,
 The American National Red Cross,
 Washington, D. C.

THE COMMISSION OF FINE ARTS

Held in Washington, D.C., February 13, 1948.

Washington

Meeting of the Commission of Fine Arts during the fiscal year
 1948, at its office in the Interior Department Building on Wednesday.

Dear Mr. Lynn:

The following members were present:

The Commission of Fine Arts, at their meeting on January 14,
 1948, inspected at your request the portrait of Abraham Lincoln
 by Wm. N. Dovener at your office.

The Commission report unanimously that the portrait is a
 very poor representation of Abraham Lincoln and disapprove it.

The Commission feel that it should be possible to secure
 a good portrait of Abraham Lincoln for the United States Capitol, to
 replace the one by Thorpe in the Senate corridor.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
 Chairman.

Honorable David Lynn,

Architect of the Capitol,

Washington, D. C.

EXHIBIT J

Chairman Clarke replied: The Commission of Fine Arts has never

asked for the veto power since its establishment in 1910, and, if it had,

THE COMMISSION OF FINE ARTS

Washington

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Gilmore D. Clarke,
Chairman.

Honorable David Lynn,

Architect of the Capitol,

Washington, D. C.

EXHIBIT 1

Summary